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WHEN William, the learned librarian of Malmesbury, wrote his "modern history" of English Kings, Edgar, the grand-nephew of Edward the Confessor,—that young Prince who had been elected King by a stout portion of English Conservatives, after the death of the usurper Harold, was still alive;—"after many revolutions of fortune," says the historian, "Edgar is now living, wholly retired in the country, in extreme old age." William of Malmesbury, therefore, lived at a period when the authorities for his description of the life and character of the saintly Edward may have been derived from those who were eye-witnesses, or next in succession to those who beheld and wondered at many of the great events of the time. Notwithstanding this advantage, how confused are the details of the brief record, how inconsistent the statements of deeds with the estimates of character! How bewildered the honest historian becomes as he handles his materials, and, at last, flings them altogether in a heap for his readers to accept entirely, or select and reject, at their leisure!

The summary of William of Malmesbury is, that Edward was of such heavenly simplicity that he was rather a child of God than a king of men. He was not so simple, however, but that he could feel and yield to the feeling of revenge. When Godwin had secured his election, those who had opposed it were denounced as the enemies of equity and justice, "were carefully marked, and were afterwards driven out of the kingdom." Malmesbury paints the Confessor as of lamb-like mildness; but we find a hearty oath falling from his lips on provocation. At one moment we feel disposed to look upon this king as an incarnation of righteousness; at the next, we find him favouring rapacious foreigners at the expense of his own subjects. This peculiar child of God made no scruple of plundering his mother; and though that celebrated lady may have been very far from the perfection which some of her biographers have described, that was no warrant for the conduct of her son.

When he burst into a fit of laughter at a State solemnity, and accounted for it by saying that he had just seen the Seven Sleepers, who had been slumbering for centuries on their right sides, taking a turn and making themselves comfortable on their left, we fear he was laughing at the makers of pious legends. There was, nevertheless, a leaven of good in the disposition of this monarch. The people had been so butchered, so plundered, so ground down by haughty and sanguinary masters, that when they obtained a king who was full of good intentions, lazy instead of cruel, addicted to peace at home and abroad, and who looked with no more fondness on the daughters of the land than he did on his own wife, Editha, they were grateful that Heaven had given them such a man. Compared with the masters under whom they had recently sweated, Edward was, in truth, an angel. If he took the superfluous treasures which his pious lady-mother had squeezed out of the poor, and therewith replenished his own exchequer, what was that to a people delighted with the monarch who relieved them of the heaviest and most odious

of taxes,—the Danegelt, which had long been payable to the sovereign. If the King did not take off the impost till he had seen, in a vision, Satan himself dancing on the heaps of gold,—the result of the last collection made by the tax-gatherers,—what cared the well-contented people? They only laughed at the dullness of the Father of Evil, who had allowed himself to be seen by the King; and they laughed still louder at the cleverness of Edward, who had caught Satan thus rejoicing, and had drawn so wise an inference from so ludicrous a fact.

In good truth, it is with Edward the Confessor as with that famous picture of the Saracen's Head which had so droll a resemblance to Sir Roger de Coverley. If some could see only the savage, and others could distinguish only the gentleman, the really incontestable summary of all was, that there was "much to be said on both sides." It is still the case in this triad of chronicles, edited with rare care, great ability, and happy success, by Mr. Luard. They are published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls, and they form a portion of the chronicles and memorials connected with past history,—which, when completed, will embrace the long period from the invasion of the Romans to the accession of the last of our Henrys.

The Editor has not printed his three chronicles according to the date of their authorship,—nor are we at all disposed to blame him on that account. The first is a Norman-French translation from the Latin of the time of Henry the Third. This translation formerly belonged to Bishop Moore, and was presented to the University Library at Cambridge, by George the Second, who had acquired it by purchase. The date of its production is calculated as being about the middle of the thirteenth century,—a date so much more recent than that of the hero of the poem, Edward himself, who died after a reign of a little more than four-and-twenty years, A.D. 1066, as to authorize us in believing that on the Ossa of fact, the author has piled a Pelion of matter that had formed in the intervening time—a term exceedingly prolific in such productions. The poem is a popular history of the life and adventures of Edward,—and some of the latter were of the highest and strangest romance, from his youth to his grave, with additions, including the death of Harold, introduced to justify the royal reputation for the gift of prophecy.

The author, in the opinion of the Editor, has followed Ælred of Rievaulx in his incidents, and has had recourse to other sources equally well known;—and has therewith committed certain errors, and been guilty of specified acts of carelessness, which would, perhaps, have brought down upon him a savage article from any editor of an opposite faction, had there been such a personage in those days.

Those were days when writers who praised the Confessor ordinarily, but not invariably, as we shall presently see, pelted the celebrated Godwin with very hard names. What a marvellous and what a wofully abused personage is that "child of Sussex,"—son and slave of the soil, who lived to confer or juggle crowns, and over whose virtues and vices the popular contempt or the popular indignation has rolled as invariably and indiscriminately as the waves of the ocean over those sands which still preserve the name of the lord, of whose estate they once formed a right lordly part. The author of the first chronicle is of the faction which first handed down the hard judgments of contemporary enemies to future periods, and Earl Godwin obtains but small

measure of respect at his hands. We are not champions of that remarkable man; but we will confess to entertaining a feeling of kindness for him. There are few crimes of which he has not been accused, and, in some cases, perhaps, not without a certain ground, but we must look at Godwin in connexion with his times and his contemporaries; the fashions and morals which prevailed; the deeds enacted so little in accordance with sentiments uttered; the general struggle of might over right, and of right heartily kicking beneath might. If all this be considered, we fancy that, with a due distinction between what we know Godwin to have accomplished, and the means which his enemies maintain that he employed to accomplish his ends, there are few who will not laugh cheerily at some illustrations of his success, applaud heartily at other triumphs, look, perhaps, a little doubtful and perplexed at one or more of his great conclusions, and altogether confess that he was one of the heroic men of his day,—with no more of the rascal, knave or murderer in him than was the fashion of his time and the weakness of his order.

Mr. Luard very well points out a circumstance in this poem which will be more valuable to the antiquary than the author's opinion on the character of Godwin. We allude to a point of ritualism, in noticing which the anonymous author corrects Ælred, whom he otherwise appears to have often closely followed. As the correction is made in the course of a pretty legend, we will tell the whole,—not in the crabbed Norman-French, but in the admirably clear and simple translation by the editor:—

Of old King Ethelbert,  
Who reigned in the country of Kent,  
With whom I must begin,  
Whom Saint Austin converted,  
Had a nephew valiant and bold,  
Who became a Christian through St. Augustin,  
King of the East Angles,  
Whose name was Sebert, and baptized  
Was in the name of Trinity:  
At London he built a monastery  
Which to St. Paul it pleased him to dedicate.  
There was his chief city.  
Within the walls he had well placed it:  
A Bishop he had put there on his throne,  
Ordained by St. Austin,  
Whose name was Mellitus, whom St. Gregory  
Sent us, as the history tells;  
Then King Sebert undertook it,  
With the consent of his uncle Ethelbert,  
And through St. Mellitus, who was  
Of exalted life and great virtue,  
A monastery he erected to St. Peter  
Towards the West: for chant and prayer,  
He directs and has arranged every thing.  
When the church was completed,  
And ready for the dedication,  
And furnished with the crosses, as is befitting,  
And St. Mellitus, on the morrow,  
Was quite prepared to dedicate it,  
The previous night for the wonder,  
Many people wait there and watch,  
Who admire the sight of such a consecration,  
As being persons newly converted to God,  
Who ever admire the sight of such an event.  
At night by the Thames  
A man in a strange vesture,  
Who cries out from hour to hour,  
And ceases not, and continues  
To the lay passengers there who pass,  
"Who there will cause me to arrive  
Shall have a rich reward, let him well know."

A fisherman carries St. Peter across to his new monastery, and there he witnesses a sight of unspeakable grandeur, angels ascending and descending, clouds of incense, light unbearable to mortal eyes, and Peter himself, more brilliant still, by whom the heavenly consecration is performed. When all is concluded, the Thames ferryman, who has carried the apostle across the river, asks for his fare. He has been blinded with the spectacle, and has caught but one fish, having neglected that part of his calling while gazing at Peter and the angels. The apostle thus:—

—now in the Thames  
Cast thy nets, thou shalt have a capture.

And he did it: he caught fish  
At once in great plenty,  
With which he was rich and well stored;  
To land have the nets drawn them,  
Of which the greater part were salmon.  
And he said, Fisherman, take one,  
So shall you make from me this present  
To Mellitus: say clearly  
That I, Peter, the Keeper of the Keys of Heaven,  
This monastery come here to dedicate!

Therewith, the ferryman is ordered to repair to court and report all he has seen to Mellitus, with an intimation that the ceremony of consecration is complete. The Bishop, an early riser, meets the messenger at day-dawn, listens to the entire narrative, and complacently receives the very seasonable present of salmon, especially sent by the Prince of the Apostles. The bearer proceeds to tell that what the prelate will see are proofs that Peter has been in the church before him:—

Marked is the whole church,  
That no one may doubt of the service.  
In the sand the writings,  
All fresh and figured,  
Without fault, evident and freshly written,  
There you will see the Greek alphabet.  
The Bishop who recognizes  
The signs believes all his words.  
The church he sees sprinkled  
And marked with twelve crosses,  
Within, without, the walls moistened,  
Sprinkled with holy water,  
And the alphabet on the pavement,  
Written distinctly twice.  
And the marks of the oil,  
And, chief of the miracles,  
The remains of the candles!  
To the people discloses the prelate  
Mellitus, all this word by word,  
Who at it display great exultation and joy.

Setting aside the simplicity of styling the remains of the candles the chief of the miracles we turn to Mr. Luard's comment on the lines in italics.—

"Ælred's words are 'Videt pavementum utriusque alphabeti inscriptione signatum.' This text being the more usual form of the rite,—to inscribe both the Latin and Greek alphabets; and this same account is given by William of Malmesbury, but Catalani cites a very ancient Pontifical which appointed the Greek alphabet to be twice written, as our author here represents it."

The Latin chronicle, the second named above, is described by the editor as being in some respects an abridged versification of the work of Ælred, composed during the reign of Henry the Sixth, and probably by one of that monarch's many minstrels. It is dedicated to the King; and although it contains no new facts, and does not soar very much above what is "tolerable and not to be endured," and has some metrical errors which would make the ears of an Eton boy, just beyond nonsense verses, tingle, yet there is much in it that is attractive. It was written by royal command, and is therefore rather indifferently executed; and the author himself pleads for indulgence on the score of his youth. The young court poet, however, was a man of some taste and refinement, with an admiration for the dead tongues and a contempt for the vernacular common to most scholars at that time nearly all over Europe. He laments the degeneracy of his times as regards literature, and especially the neglect of classical literature, mentioning Cicero, Virgil and Ovid by name, and he adds the remark:—

Tantaque simplicitas nostris successit in annis,  
Quod vulgi plus sermo placet quem dicat arator  
Vulgaris lingua, quam mellicis musa Maronis.

—"which," adds Mr. Luard, "it seems must refer to Piers Plowman's poem, although this was written some seventy years previously."

We cannot say that we are surprised at this. To the many, the honeyed muse of Maro would have been bitter enough, and the chronicles of England were so highly spiced with that flavour of romance which King John loved to enjoy in his few hours of leisure, that the commonest reader who understood the Latin in which they

were written must have felt sensible how much there was untrustworthy throughout the record. It was otherwise with those immortal visions which Pierce Plowman beheld in his never-to-be-forgotten sleep on the Malvern Hills, and which Longlands, the Fellow of Oriel, after imagining, threw into that Anglo-Saxon shape and expression which gave them intelligibility to the "vulgar." Priests and kings, and great offenders generally might revel in the story of Dido, or sleep over long romances which buried truth; but the public ear was gratified after a more piquant fashion by the great satire of the ploughman on the corruptions and foibles of all classes, and especially on those of the clergy, their follies and superstitions, the impudent pertinacity with which the monks begged for donations to their convents, the luxury and love of pleasure of the prelates, and, in short, against every available opening into which the pointed spear of satire could be thrust. There is another reason, too, why sparkling Pierce Plowman was more popular than Virgil and his muse. The people who turned over or listened to the narrative of the visions seen by the weary and slumbering pedestrian on the side of the Malverns, found that they not only revealed to them much of contemporary history, including the very inner life of many classes, but foretold great events "looming in the distance"—events in the accomplishment of which the oppressed and the serious-thinking classes were eagerly interested. What was *Tityre, tu, patula*, or all the charming nonsense touching the Carthaginian Queen and the elegant Æneas to such matter as the following, to be conned over by a people who, for many scores of years, must have whispered to themselves "this will surely come," and must have often asked themselves, "when will this be fulfilled?"—

And there shall come a king and confess your religions,  
And beat you, as the Bible telleth, for breaking of your rule;  
And amend moniales, monks, and chanoinies,—  
And then friars in their treytor shall find a key  
Of Constantine's coffers, in which is the calat  
That Gregory's godchildren had it dispended.  
And then shall the Abbot of Abingdon and all his issue  
for ever  
Have a knock of a king; and incurable the wound.

The third poem was written by an author who lived in the times concerning the great incidents of which he writes. He is not a wearisome author, for his Chronicle does not much exceed 1,600 lines of print,—and many an article in a "Quarterly" goes beyond it in length. His name is not known, but he had written other works before this, to achieve which for the gratification of Queen Editha herself, he breaks the *longa quies calami*, the lengthened slumber of his pen. Although he seems to have been highly connected, a man about court, in fact, he has evidently gone through that hard course of life which formerly was, or was considered, the natural and proper course for a literary man to endure. Poverty, consequently, had lustily pumelled his free but half-starved spirit on both sets of ribs, and with a

Nos teneas rebus dilapsis pluries egimus  
Quos reparare solet spes tua,

—he exclaims to the Muse, *Surge, soror!*—"Up, sister!"—but the lively Muse, very properly, bids him get up himself:—

Verum tu quem tot circum latratibus urget  
Maltorum livor, immoderate furens;  
Vel cuius miseri paupertas, libera certe,  
Ictibus assiduis iundit utrumque latus,  
Miror quid domus, tua vel tot comoda sperni,  
Cum tibi non fida suppeditent opes.

The promise of the Muse is, however, indifferently kept; she is not quite so lively as she professed to be, and after setting the author forward in measured lines on the glory of Edward and his queen, and especially inspiring him to celebrate the "patrem fidei pietate clientem Godwinum," the Muse suddenly

breaks down, and bids the author mingle prose with his poetry.—

Interdum proso carmina verte gradu;  
Pagina quo vario reparatur fessa relatu,  
Clarius et pateat historie series:

—which is probably the excuse of a man who is out of breath in running after Pegasus, and who is glad of an excuse to walk quietly through the level meadows of prose. Straightway he bursts forth into a jubilant laudation of that much-labelled and persevering Sussex gentleman, Godwin; who is now described as being great in council as in war; mild and sweet in manners; indefatigable in business; and altogether a remarkably pleasant and sociable fellow:—"jocunda et prompta affabilitate omnibus affabilis." In the estimation of this writer, there was no wisdom nor excellence nor virtue that was not to be found in Godwin especially, and in his children generally. The praise is ladled out so very thickly that half of it may be allowed to pass for nothing, and may be accounted for by the fact, that the author dedicates his work to Godwin's daughter. For the other half there is, probably, good foundation; and when this anonymous writer brings before the queen's notice alleged facts, of the truth or falsity of which she must have been an excellent judge, the assertions are certainly more worthy of belief than are those of the other chroniclers who did not pen their records for centuries.

The royal Edward stands before us as distinct, neat and lifeless as a figure at Madame Tussaud's. "Hominis persona erat decentissima" we are told; and he was a pink and white prince, with very clean hands and long fingers, and, like Mr. Croaker in 'The Good-Natured Man,' exceedingly easily led whenever he was allowed to have his own way. Indeed, he seems never to have lost his temper except when he fell into a passion, and then "leonini videbatur terroris." And this we are glad to be assured of, for those who depicted King Edward without having had the advantage of a "sitting," present him to us, generally, as a benevolent and handsome simpleton. Even Lingard can say little more for this canonized sovereign than that he was rather a good than a great king; but we are disposed to believe that with many faults common to humanity, and which we have previously glanced at, Edward was really the "first gentleman" of his day.

Having described his Majesty in solid prose, the subject of Godwin brings our author back again to measured verse, in which form we hear of the generosity of that noble, and of the resemblance of his four children to the four rivers of Paradise,—which last is a laboured piece of flattery such as no Grubb-street scribbler ever reached, in a dedication that was to bring him a couple of guineas and a quart of sack.

We come to matters nearer the truth when we read the narrative of the incidents of the reign of Edward, and of the share had by Godwin therein, who is the real hero of the history. Edward is to him what Atabalipa in the play is to Rolla; the first is a necessary personage in the piece, amazingly splendid and gracious, but he is not the chief person in the drama. Godwin is the great man; if foreign prelates accuse him of murder, compass the disgrace of his family, and get him drawn into banishment, Godwin, like any hero of romance, gets the better of them all; he returns to England with renewed power, overthrows the unpopular foreign clique, takes the thoroughly English side of the question, and is of course thoroughly cheered by the Anglo-Saxons whenever he appears in public. We are by no means

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sure that, with certain differences, Godwin was not to Edward what Wolsey was to Henry,—a guide who kept the king out of much melancholy mischief, into which his majesty would, otherwise, most assuredly have fallen. We do not say this without reasonable grounds; for here is an author writing immediately after the Conquest, and who does not hesitate to hint that Godwin and Edward were something like David and Saul,—a comparison which does not say much for the wisdom and justice of Edward.

To our thinking the interest of this remarkable chronicle ceases with the death of Godwin, a circumstance which drowns the whole nation in liquid affliction. It is the father of his country who expires, the fountain of wisdom, the source of equity,—not the ruffianly murderer and traitor of later chroniclers. Here he is the "dux felicitis memorie"; not a word is uttered of his alleged crimes, and not a reference made to the after-made legend of his being choked with the piece of bread which he hoped would stick in his throat if he were the guilty wretch that it is said people declared him to be. According to our author, the people had a very different opinion of him. "Exequiesque suis in luctum decedit populus, hunc patrum hunc nutricum suum regnique, memorabant spiriis et assiduis fletibus." If this were not true, what advantage could the author have derived from repeating it to Editha, in the days of her widowhood? The truth we believe to be, that when Edward lost Godwin from his side, he fell into weaknesses and errors,—as the closing part of this chronicle shows. We are fully inclined to agree with Mr. Laard that, "on the whole, we may conclude that there is here a far more correct estimate of the character of Godwin than that given by Norman writers"—and one of his great characteristics is repeatedly mentioned,—namely, the self-composure, calmness of temperament, and coolness of judgment which go far towards the making of a complete statesman.

We have now indicated the matter, manner, and merits of this volume, and confine ourselves to only further adding, that Mr. Laard has performed his office of editor in such a way as to insure the praise of every scholar and the gratitude of every student.

*The Struggles of a Young Artist; being a Memoir of David C. Gibson. By a Brother Artist. (Nisbet & Co.)*

This is one of the books in which an infallible biographer deals with one who struggled, went astray, amended his ways, at the writer's instance, and died early.—Let no one conceive that a profligate man, whose life has been reformed, and whose subsequent death was calm, in place of stormy, can be an object of mistrust, still less of sarcasm. Be the creed of conversion what it may, the moral result is healthy and holy, and the detail of it should come over the ear like some touching burial psalm. That which frets us in publications like these is the tone of "I did it!" which runs throughout them.—Further, David Gibson's errors as a young man do not, even by his reformer's showing, appear to have been either uncommon or flagrant enough to be worth putting in print, by way of warning. It is merciless to the dead, unless some signal publicity has marked their failings, to drag these to light,—especially when penitence has succeeded to mistake.

In another point of view we find this book unpleasantly sentimental and theatrical. The special view of life propounded is not fair. We read so much of the thread-bare story—so many paragraphs and periods concerning the artist's struggles and difficulties, which, after all, lasted

during a few years—that we are justified in again inquiring, "Who ordained the martyrdom?" Will it ever be remembered that choice of profession—be it Army, Physic, Law, or this or the other form of poetical utterance—must imply probation, question, difficulty;—ultimate triumph for the best, average support for the second best,—and this fairly, because the man aspiring has in himself, and in his choice, no small pleasure, spring of energy, and reward? Think of the dull, leaden, oppressive lives led by some of the worthiest persons on earth, who, because they have no genius, are permitted no protest! Be the career of an artist ever so bad—be his heart ever so cruelly gnawed by material anxieties and yearnings for Fame,—would he exchange it for the dreary hours, for the meagre pittance of a merchant's official or banker's clerk? No, truly. He, too, has been in Arcadia,—he, too, has heard the chimes at midnight. His is life—theirs, existence. One day these things may be better understood—more clearly stated; meanwhile, there is much that seems to us "out of joint" in all such memorials as these, whatever be the sectarian colour. By the time David Gibson was eight-and-twenty he writes, on the occasion of the opening of the Royal Academy, "My success is extraordinary." There was no need, then, except for saleable sentiment's sake, to put "Struggles" on the title-page of this book.

Having stated our objections (which we need not remind our readers apply to a large body of this class of literature), we may go on to say that there is material in this volume which, had it been combined with better taste, and in a less morbid spirit, might have made it very welcome.—Gibson was the son of a Scottish artist, trained from his infancy in his father's studio. He had talent for verse as well as for painting. The fugitive poetry, with which he appears to have relieved his mind, without any thoughts of publication, is above average merit. He could describe graphically what he painted well. Left an orphan, at the age of seventeen, the "Brother Artist" desires us to understand that Gibson led a riotous and vicious life for some years; and goes on with the song about "struggles," which the facts told hardly bear out. That his frequent visits to the theatre, and to taverns, cannot have interfered with his professional studies, seems proved by the rapid progress registered. On first attempting exhibition in London, it is true, he had to abide rejection, and some neglect. He was also compelled, as a portrait-painter, to endure the impertinence and false taste of the *Pentecostals* who sit to the limner, with unlimited ideas of their own charms, and not the most remote notion of his devices and privileges. But young Gibson appears to have early been greeted by compensation for these inevitable vulgarities (which, in truth, should only wound the vulgar), since we find that, when he was twenty-two, the success of his portraits of Sir Adam and Lady Ferguson led to a commission which must have gone to the heart of any true Scotchman. This was

"from Mr. Hope Scott of Abbotsford, to paint two old servants of Sir Walter. We cannot resist giving more detailed extracts from his journal, during this pleasing and congenial visit to the Land of Scott:—..... Called at Huntly-burn..... It was as well I did so, as John Swanston was there..... He accompanied me at once to Abbotsford; he had with him Dandy, his dog, and a fine fellow he is, not easily kept back if rabbits are at hand..... The first peep I got of Abbotsford pleased me beyond expectation, and failed not to awaken many associations..... I commenced to the task of outlining Swanston, but found my troubles come on with Dandy. Having completed the outline, I sauntered through the house with Swanston, who

told me all the particulars, and pointed out to me the most interesting things (and they are many) in this abode of genius. He told me many things about Sir Walter. The following shows with how much ease he wrote his works, and how perfect his memory must have been. Swanston was in the armoury with him, arranging some swords, &c. Laidlaw was seated writing down each sentence as Sir Walter prompted him, but the arrangement of the weapons seemed entirely to engross his attention; yet he was ever ready with the next sentence unhesitatingly. Swanston soon after got 'The Legend of Montrose' to read, and was astonished to come to the very part he had heard put together at the above time. "Ah," said he, "I knew very well who wrote the Waverleys—indeed, we all had a pretty good guess." The fondness of dogs for Sir Walter must have been quite extraordinary. Swanston declares that he had to stand by, when they were leaping and fawning about him, to beat them off, lest they should knock him down. One day, when Sir Walter, Lady Scott, and Swanston were in the armoury, Maida, being outside, had peeped in through the window (a beautifully painted one), and the instant he got a glance of his beloved master, he bolted right through it, and at him at once. Lady Scott, starting at the crash, exclaimed, "Oh, gracious! Shoot him, Swanston!" But Sir Walter, caressing him with the utmost coolness, said "No, no, mamma; though he were to break every window in Abbotsford. Ah! poor fellow! poor fellow!" In talking to Swanston before going abroad (his last tour), he remarked that he was afraid it would not do his health any good: "But, ah! I must see the Rhine!" When he was brought home, he knew no one at first, but soon his memory returned; and the last time Swanston saw him, he spoke freely with him, and talked of having a little carriage to drive about the grounds. Suddenly, Nicholson the butler came behind him, and, putting his arms round him, lifted him up, in order to remove him to another place. He screamed with pain, and cried, "Oh, Swanston, don't leave me!"—"I could have knocked Nicholson down. I thought my heart would break, but the others present beckoned me out, and I had obliged to go." Commenced the picture of Peter Mathieson, the old coachman, with the pony Donald. Peter is very frail, and so deaf that conversation with him is next to impossible..... John accompanied me as far as Darnick, and by the way pointed out to me a wood called 'The Pony Planting,' from the following incident:—Sir Walter was out on his pony viewing the progress of the newly-planted wood. His son and Swanston were with him. The pony grew restive, threw Sir Walter, and rolled or stumbled to the foot of the hill. Young Sir Walter (then Capt. Scott) mounted, and urged him up again at full speed. "Ah, sir," said Sir Walter, addressing the pony, "you've met your merchant to-day." Then, addressing Capt. Scott—"What do you think we should call this planting, Walter?"—"Oh, papa, you are the best judge of that—I'll leave that to you."—"Well, I just think we'll call it 'The Pony Planting,' in memory of my tumble."—*30th March, 1851.*—After breakfast ordered a horse..... John Swanston was waiting outside. At the landlady's request, to prevent catching cold, I consented to put on a large (at least large for me) glazed tippet; and, thus attired, issued forth—and there was John Swanston, with a long greatcoat reaching to his heels, and seated on a long-eared, rough little creature, having decidedly more of the cuddy in it than any other animal; though, in the owner's estimation, quite a pony! but, too long experienced in its slow-going qualities, he has named it "Toddlin' Tibbie." After I had got over the serious difficulty of mounting, we set off for Dryburgh, and met by the way many groups of country people going to church, who all stood to gaze; and, as long as we remained in sight, cast at us many a wonderful look behind—and no wonder, for a most complete Don Quixote and Sancho Panza-like appearance we must have made."

Shortly after this Gibson came up to London, and was rapidly advancing on the highway to fame and fortune, when an affection of the

lungs rendered it expedient for him to try the balm of a more genial climate than ours. To a winter at Malaga we owe some of his best pictures, and some lively pages in his journal; as for instance, the following, beginning with the midnight mass on Christmas Eve in the Cathedral.—

"There was a gorgeous display of candles all over the interior. It would have had a much finer effect if they had confined the lights to the high altar and its neighbourhood merely. The music was impressive, but the service altogether, as Cowper says,

Left vice and folly unsubdued behind.

The crowd was excessive, and there were no seats. I was glad when they knelt, and did so too much thankfully, for I was very tired. When we came out, the crowd got very noisy; and in the narrow streets we encountered, every now and then, bands of people with tambourines, guitars, &c., and they paraded about, making a hideous noise all night. It was a beautiful bright moonlight, and very warm. I never saw such clear fine weather. You may judge of it by this: all Saturday and Monday last, and two hours to-day, I sat painting in the open air! A large white donkey is my model, and a very patient one I find it. I think I am succeeding well with it too. It is nice work putting in its rough hair. \* \* How strange everything is! Houses with enormous doors, and shops all ladies together and no windows. Women and ladies without bonnets. Men with gay-coloured sashes and lined jackets, &c. Immense numbers of beggars in the most picturesque rags possible. Tents and temporary houses of matting and poles, all about any open place—most of them serving as shops also, for the sale of fruit, &c. Clumsy waggons, drawn by oxen without harness, but with heavy yokes upon their necks tied to their horns. With their heads weighed down, there they go, at a slow but steady pace, apparently little heeding the continual goading of their rude masters! Drove of mules and asses, laden with boxes or baskets, are everywhere continually passing; goats, too, and many of them have large harshly-toned bells at their throats, and the din is horrid. The treatment they receive is barbarous. It seems as if it could never occur to any Spaniard that a mule or ass could receive an unnecessary blow. I never saw so much animal suffering. This is the nation that delights in bull-fights! Can it be wondered at? It is a favourite pastime of the boys here, to have little birds tied with a short string by one leg to a stick, and every now and then give it a violent jerk—the same motion as cracking a whip. How long the poor little things remain alive, I dare not guess! \* 19th Jan.—Mr. B—— and I stumbled into the Church of Santiago, and saw a christening. The group before one of the altars was Rembrandt-like. The father held the infant; beside him stood a woman with a long wax-light. The priest held a little book open; beside him stood a youth in white, with a crucifix. Many others thronged round. First, the priest breathed upon the infant's face; then put up his robe to charm away from it evil spirits; then put salt on its lips; then touched its temples with spittle; lastly, it was held over the font, and the back of its head touched with oil from a vessel like two pepper-boxes. Then he took a shell, and poured water on the back of its head. Between all this he was busily reading; but the organ played so loud, his voice was not heard. The little animal was luckily asleep. In the dimly-lighted old church it was a sight worth seeing. \* 18th Jan.—Hubert B—— brought a gipsy man, the most picturesque I have seen. Began a sketch of him in oil. In about a quarter of an hour he got tired, and would not stay longer, clamouring at the same time for money. I told him if he went away now I would only give him a peseta; but if he remained another half-hour, he should have two. So he stayed a little; then began again more clamorously than before. He was such a savage-looking wretch, I felt nervous, and got Mr. S——'s clerk to him. He would not at first take two pesetas; but, after some altercation, and with the addition of a few cigars, he went away, and I was glad to see him go, although he is so

very fine a subject. His dress has once been princely. It looks just like what a prince's might be, after he had wandered (Charles-the-Second-like) for some months to escape his foes. Yet the owner is, by profession, just a donkey-clipper!! These fellows spend all they make, and all they steal, on dress. His jacket is of fine brown cloth, lined with red, superbly embroidered, and sparkling with buttons; his shirt has frills all down the breast; his short trousers are of light-blue cashmere, edged with black velvet; and from beneath them, at the sides and under the knees, escapes white-linen drawers."

We have said and cited enough to convey our impression of the quality of the book; and may leave it to those who will put a better or worse construction on its literary merits than we have done—when we have added, that shortly after David Gibson's return from Spain, a fresh attack of his malady cut short his career. His death was very painful, but placid; and deprived us of one who might have done honour to his country as an artist.

#### Historical and Biographical Essays. By John Forster. 2 vols. (Murray.)

THE writer who once upon a time told us the story of Oliver Goldsmith—and who years before that had told us the story of a far greater Oliver—has here collected from the quarterly reviews in which they first saw daylight a series of minor sketches, literary, critical, and biographical. Cromwell, Churchill, Swift, Addison, Defoe, and Foote, are the chief themes of these revised discourses,—and these names and fames are marshalled in his pages with the adroitness of a veteran reviewer. But the most valuable—if not the most attractive—portion of these two volumes is that containing new matter, in the form of two Essays not hitherto published; one on The Grand Remonstrance, the other on The Plantagenets and Stuarts. The study on the Grand Remonstrance is a contribution to history. Indeed, this part of the work is so good in material and so large in mere compass as to raise the volume in which it appears to the dignity of a new book.

Mr. Forster states, and very truly, that the State paper known in history and in pamphlets as the Grand Remonstrance has hitherto been ill understood. "Hallam is content to give some eight or nine lines to it, in which its contents are not fairly represented. Lingard disposes of it in something less than a dozen lines. Macaulay has only occasion incidentally to introduce it, and a simple mention of it is all that falls within the plan of Carlyle. Godwin passes over it in silence; and such few lines as D'Israeli (in his Commentaries) vouchsafes to it, are an entire mis-statement of its circumstances and falsification of its contents." There are, of course, two explanations of this indifference or this misrepresentation. Hallam, Godwin, and company may have slighted the Grand Remonstrance because they did not understand its significance—or, because they understood its insignificance. Mr. Forster thinks the first,—and to some extent we agree with him. Clarendon, no doubt, misjudges—perhaps maliciously—the objects of those who drew up and debated the Remonstrance. Clarendon has been unquestionably followed in too servile a spirit by party writers. But the reason has been obvious, and the fact scarcely to be regretted. Better Clarendon than Heath! Clarendon has been read because he is so well worth reading. Nevertheless, we fully agree with Mr. Forster that he has been copied sometimes where it has been most unwise and unjust to copy him. We are glad, therefore, to see his statements put to such fiery proof as Mr. Forster puts them to. The critic here enjoys unusual advantages. He uses,

pretty nearly for the first time, certain manuscript reports of the discussion in the House of Commons, made by Sir Simon D'Ewes, and preserved among the countless treasures of the British Museum. We believe he very much over-rates the historical importance of the Grand Remonstrance:—the men who drew it up called it simply The Remonstrance; but this fashion, so common in our day, of seeing Pelion in Primrose Hill has this serious advantage for the general writer, that it leads many a man to make special investigations and to write valuable monographs who would otherwise shrink from the labour.

Mr. Forster makes much—and he has a right to make much—of the D'Ewes manuscript. It seems to have cost him trouble to read, and he makes the reader very sensible of its value. The claim set up in regard to it may be extended to a very large number of reports of Parliamentary transactions—such as the Scudamore Papers, for example—now happily deposited in the Museum. Days were, and not long past, when men wrote histories of England without once referring to the Journals of Parliament. The day has come, we hope, when no man would think of doing the like with merely referring to those Journals. The Journals, and especially those of the House of Commons, however solid and authentic, are extremely brief, broken, and unmeaning. In some sessions the records are wanting—as, to wit, in the last meeting of the first Parliament of James, the King having sent down his myrmidons to seize the papers. The printed speeches, moreover, rarely supply the omissions, and never with the full authority of unquestionable reports. Forgeries abound, often to the sore perplexity of the historical critic. These forgeries were bold almost beyond belief. Stationers and poor scholars invented speeches for men of mark and printed them in their names. Contemporary copies of Mr. Pym's speech, Mr. Hampden's speech, or Sir B. Rudyard's speech may stare from our library-shelves—even petitions and remonstrances from Lancashire or Northants, detailing popular grievances and signed by known magistrates and ministers—all forgeries. Nay, newspapers were also forged,—and collectors find in their libraries two copies of *Mercurius Politicus*, or the *Scotish Dove*, or *England's Remembrancer* of the same date, and the same publisher's name, with part of the contents—perhaps the whole of the contents, different, both in substance and in form—the spurious *Mercury* abusing the persons praised in the real *Mercury*, the news in one denounced as false in the other, and so on. The D'Ewes report gives a striking illustration of these literary tricks:—

"After prayers I said that much wrong was offered of late to several members by publishing speeches in their names which they never spake. I had yesternight a speech brought me by a stationer to whom one John Bennet, a poet lodging in Shoe Lane, sold it for half-a-crown to be printed. He gives it as my speech at a conference when there was no conference. This is probably one of the first glimpses to be got in our history of the now ancient and important penny-a-lining fraternity. The danger and the annoyance, however, were greater from the interpolated and falsified versions, now also abundantly put forth, of speeches really spoken in the house, than from the pure inventions of which D'Ewes complained. I may add, that the inventions were not limited to speeches only. Petitions affecting to represent the feeling of large classes of people were got up in the same way! On the 25th of January, 1641–2, the matter of a Royalist petition from Hertfordshire was before the House, and the subjoined curious entry is made in D'Ewes's Notes:—'Thomas Hulbert, one of the framers of the Hertfordshire petition, sent for as a delinquent; also Martin Eldred, one of the penners of the same. The said Martin

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Eldred, being called into the House, did acknowledge that Thomas Hulbert, a young scholar of Cambridge, did draw the said false petition of Hertfordshire in his presence; and that they sold it to the said John Greensmith, a stationer, for half-a-crown, which the said Greensmith, being called on, did likewise confess; and that he printed it. I said there were now abiding in, and about London, certain loose beggarly scholars who did in ale-houses invent speeches, and make speeches of members in Parliament, and of other passages supposed to be handled in, or presented unto, this House. That the licence of printing these scandalous pamphlets is grown to a very great height, &c. Wherefore the indignant Sir Simonds would have Mr. Thomas Hulbert, and Mr. Martin Eldred, and Mr. John Greensmith forthwith conveyed to the Gate-house."

The prevalence of these forgeries—together with the unauthorized publication of speeches spoken by individual members—a practice which rendered conviction and punishment of the stationers and poor scholars extremely difficult—made the House of Commons jealous of note-taking in the House: a jealousy from which D'Ewes, the Pepys of the Long Parliament, suffered more than one rebuff. We quote from him again, as cited by Mr. Forster, a paragraph of singular interest in the history of the Fourth Estate—and particularly in the history of that section of it known as the Gallery: D'Ewes says—

"The plea and demurrer put in by the bishops was then in debate, and Mr. Holborne, Member for St. Michael's, was speaking. 'I was then about to withdraw a little out of the House, and went down as far as the place where he was speaking; and finding a seat empty almost just behind him, I sat down, thinking to have heard him a little, before I had gone out. But finding him endeavour to justify the plea and demurrer, I drew out again my pen and ink, and took notes, intending to answer him again as soon as he had done.' Between four and five months later (March 5, 1641-2) a special instance occurred of the jealousy very frequently exhibited by Members of the House in regard to the practice of note-taking. Sir Edward Alford, Member for Arundel, had been observed taking notes of a proposed Declaration moved by Pym. Sir Walter Earle, Member for Weymouth, upon this objected that he had seen 'some at the lower end comparing their notes, and one of them had gone out.' Alford was thereupon called back, and his notes required to be given up to the Speaker. D'Ewes then continues—'Sir Henry Vane, sen., sitting at that time next me, said he could remember when no man was allowed to take notes, and wished it to be now forbidden. Which occasioned me, being the principal note-taker in the House, to say, &c. that the practice existed before he was born. For I had a Journal, 13th Elizabeth. For my part I shall not communicate my journal (by which I meant the entire copy of it) to any man living. If you will not permit us to write, we must go to sleep, as some among us do, or go to plays, as others have done.'"

How admirably this paragraph brings up the Life of the Long Parliament, what need to say? From these graphic notices Mr. Forster has been able to correct many a small mistake, hitherto passing current under respectable names, and to present many a well-remembered scene under new lights. Here is, for example, a good figure:—

"He was sitting in his usual place, on the right hand beyond the members' gallery, near the bar, on the 25th of October, when, in the midst of debate on a proposition he had submitted for allowance of 'powder and bullet' to the City Guard, a letter was brought to him. The Serjeant of the House had received it from a messenger at the door, to whom a gentleman on horseback in a grey coat had given it that morning on Fish-street-hill; with a gift of a shilling, and injunction to deliver it with great care and speed. As Pym opened the letter, something dropped out of it on the floor; but without giving heed to this, he read

to himself a few words, and then, holding up the paper, called out it was a scandalous libel. Hereupon it was carried up to the lately-appointed Clerk's Assistant, Mr. John Rushworth, who, in his unmoved way, read aloud its abuse of the great leader of the House, and its asseveration that if he should escape the present attempt, the writer had a dagger prepared for him. At this point, however, young Mr. Rushworth would seem to have lost his coolness, for he read the next few lines in an agitated way. They explained what had dropped from the letter. It was a rag that had covered a plague-wound, sent in the hope that infection might by such means be borne to him who opened it. 'Whereupon,' says the eye-witness, from whose report the incident is now first related as it really happened, 'the said clerk's assistant having read so far, threw down the letter into the House; and so it was spurned away out of the door.' Its threats, however, could not so be spurned away, and were not mere empty brutalities. Nicholas's report of it to the King was dated but a few days after the occurrence, yet, in the brief interval, not only had another attempt upon Pym's life been discovered, but a person mistaken for him had been stabbed in Westminster Hall. Charles made no comment on the particular subject reported upon by his correspondent. But if so minded, his Majesty might have told him that he and his Queen had their plots also against the foremost man of the Parliament, and that his name, for purposes of their own, was become a word of familiar sound in their letters to each other."

Here, again, is a scene capitally painted from the new materials supplied by D'Ewes:—

"On Friday, the 5th of November, Pym met the question of the supply necessary for the forces to be sent into Ireland by reviving the question of the King's civil counsellors. His Majesty must be told, said the Member for Tavistock, that Parliament here finds evil counsels to have been the cause of all these troubles in Ireland; and that, unless the Sovereign will be pleased to free himself from such, and take only counsellors whom the kingdom can confide in, Parliament will hold itself absolved from giving assistance in the matter. On this up sprang the Member for St. Ives, Mr. Edmund Waller, cousin to Hampden and to Cromwell, yet one of Hyde's most eager recruits, nor more despaired for his abject, veering, vacillating spirit, than he was popular for his wit, vivacity, and genius. These he had now placed entirely at the King's disposal. He begged the House to observe what Mr. Pym had just said, and to remember what formerly had been said by the Earl of Strafford. Where in effect was the difference, between such counsel to a king, as that he was absolved from all laws of government, on Parliament refusing his unjust demands; and such advice to a Parliament, as that it should hold itself absolved from assisting the State, on the King's non-compliance with demands perhaps not more just? The too ingenious speaker was not permitted to say more. Pym rose immediately and spoke to order. If the advice he had given were indeed of the same nature as Lord Strafford's, then he deserved the like punishment; and he craved, therefore, the justice of the House, either to be submitted to its censure, or that the gentleman who spoke last be compelled to make reparation. Many and loud were the cries for Waller which followed this grave and dignified rebuke; but a strong party supported him in his refusal to give other than such modified explanation as he at first tendered, and it was not until after long debate he was ordered into the committee chamber, and had to make submission in the required terms. It was near five o'clock on that November evening, when Mr. Waller 'publically asked pardon of the House and Mr. Pym.'"

The chief result of this monograph on the Grand Remonstrance—and probably the result desired by the writer—will be the blow it gives to the authority of Clarendon as a historian. One of his notes is so curious, and so much to the point, that we give it entire:—

"Perhaps no more remarkable warning could be given of the scrupulous care with which Clarendon's History should be read, and of the danger

of trusting to its statements even where there is no suspicion of bad faith, than is afforded by his account of the first introduction of this Bill for putting the power of the militia substantially into the hands of the House of Commons. In his Fourth Book (ii. 76), speaking of the exact period to which my text refers, he says that there was 'at this time, or thereabout,' a debate started in the House, as if by mere chance, which produced many inconveniences thereafter; and, indeed, if there had not been too many concurrent causes, might be thought the sole cause and ground of all the mischiefs which ensued. And then he describes 'an obscure member' moving unexpectedly 'that the House would enter upon the consideration whether the Militia of the kingdom was so settled by law that a sudden force, or army, could be drawn together for the defence of the kingdom, if it should be invaded, or to suppress an insurrection or rebellion, if it should be attempted.' He goes on to say that the House kept a long silence after the motion, the newness of it amazing (until the edition of 1826, this word had been printed 'amusing') most men, and few in truth understanding the meaning of it; until sundry other members, not among the leading men, appeared to be so moved by the weight of what had been said, that it grew to the proposition of a Committee for preparing such a Bill, whereupon Mr. Hyde so strongly opposed it as encroaching on the royal prerogative, that the House appeared satisfied to take up another subject: when the King's solicitor, St. John, 'and the only man in the house of his learned council,' got up and questioned Mr. Hyde's law, observing that the question was not about taking away power from the King (which it was his duty always to oppose), but to inquire if the sufficient and necessary power existed at all. This, he regretted to say, he did not believe, supporting his opinion by the many adverse votes which that House had passed against the ordinary modes of levy in the King's name by means of commissions to Lord Lieutenants and their subordinates; and the result of his display of learning was, that in the end he was himself requested to introduce such a Bill, which, within a few days after, was actually brought in, enacting 'that henceforward the militia, and all the powers thereof, should be vested in —' and then a large blank was left for inserting names, in which blank, the solicitor urged, they might, for aught he knew, insert the King's, and he hoped it would be so. This Bill, he concludes, notwithstanding all opposition, was read, 'they who had contrived it being well enough contented that it was once read; not desiring to prosecute it, till some more favourable conjuncture should be offered: and so it rested.' (ii. 80.) Now, having proceeded so far, let the reader turn back to the Third Book of the same History (i. 486), and he will there find that the same historian, professing to speak of the period immediately before the King's departure for Scotland, antedates the whole of the transaction just described; and narrates quite differently, and as though impelled by motives and inducements altogether different, events precisely the same. His object now is, to show that the leaders of the House were anxious to prevent the King's departure by warning him that he was leaving affairs in a dangerously unsettled state, and without sufficient powers inherent to the laws and constitution to meet the danger. 'And therefore,' he continues, 'one day Sir Arthur Haselrig (who, as was said before, was used by the leading men, like the dove out of the ark, to try what footing there was) preferred a Bill for the settling the Militia of the kingdom both by sea and land in such persons as they should nominate.' He adds that there were in the Bill no names, but blanks to receive them, when the matter should be passed; and that, when the mere title of the Bill was read, it gave so general an offence to the House that they seemed inclined to throw it out, without suffering it to be read: not without some reproach to the person that brought it in 'as a matter of sedition:' till Mr. St. John, the King's solicitor, rose up and spake to it, and ('having in truth himself drawn the Bill') defended its provisions, declaring his belief as a lawyer, that the power it proposed to settle was not yet by law vested in any person or in the

Crown itself, the House by their votes having blasted the former modes of proceeding by the ordinary royal commissions to Lord Lieutenants and their deputies; that such a Bill, therefore, was necessary; and that, for the nomination of persons under it, this was a matter not requiring to be settled on the reading of the Bill, for if it seemed too great for any subject it might be devolved upon the Crown. 'Upon which discourse,' Clarendon concludes, 'by a person of the King's sworn council, the Bill was read; but with so universal a dislike, that it was never called upon the second time, but slept till, long after, the matter of it was digested in ordinances' (i. 488). Infinite, of course, has been the confusion, to readers, consequent on these two versions of the same incident, dated at different times, and having objects quite dissimilar."

We purposely avoid going into the general question of the Remonstrance, having no desire to supersede reference to the book itself. We thank Mr. Forster for this contribution to historical truth; and we wish we could induce him, in the same august interest, to give us the entire reports of D'Ewes in a convenient and authentic form. Without D'Ewes it is scarcely possible to understand the action and passion of the Long Parliament.

*The Mohammedan Religion Explained: with an Introductory Sketch of its Progress, and Suggestions for its Confutation.* By J. D. Macbride, D.C.L. (Seeley & Co.)

WE opened this volume with some apprehension, fearing to meet with the old, bigoted opinions about Mohammed and his followers. The Principal of a Hall at Oxford addressing his book to the Principal of the Church Missionary College at Agra was not likely, we thought, to take an impartial and philosophical view of the great Missionary of the Arabs and his doctrines. We are bound to say we have been agreeably disappointed. Dr. Macbride gives a correct and excellent *résumé* of Mohammedan history, and of the sects, ceremonies, and formularies of Islam, and pronounces the most truthful and fairest judgment on the whole subject that we have yet met with. His acquaintance with Arabic has enabled him to consult the original authorities, and he has availed himself of the valuable and extensive researches, and, as they may justly be called, discoveries, of Drs. Sprenger and Weil.

The first thing, of course, to be done by the student of Mohammedan religion and history is thoroughly to understand the character of Mohammed himself. Here has been the great stumbling-block over which the old writers fell. With a pre-formed conviction that the son of Abdullah was an artful impostor, whose sole object was the gratification of a selfish ambition, they have made history bend to suit this opinion. Dr. Macbride is more just. He writes:—

"Yet I apprehend that persons who claim to have revelations from heaven, though they may have occasional misgivings, are more often enthusiasts than hypocrites; and Mohammed's early reception was so discouraging, that it required a conviction of the reality of his mission to bear up, so long as he did, against the ridicule of his fellow-citizens. The result of my own meditation on his character is, that he believed himself commissioned from above to deliver his countrymen from the bondage of idolatry, from which he had contrived, we know not how, to free himself, and had no selfish personal consideration in his attempt to recall them to the pure faith of their presumed progenitor; but that he felt the difficulties that impeded his progress, and satisfied himself that the end justified the means. Probably he, to the end, regarded himself as a chosen instrument for declaring the unity of God, in opposition to all who associated with him any other object of worship; and such is the power of self-deception, that he might fancy

himself exempt from the precepts which bound others. He might also be inconsistent; and, above all, we should recollect that the correct standard of morals recognized in all Christian states was unknown to him, and that he was not influenced by the restraining grace of the Holy Spirit. Upon the whole, I regard him as an enthusiast, with an intellect partially disordered; and yet I find it difficult to acquit him of deception, on consulting the Traditions, for they abound in answers to questions on almost every topic of faith or practice: he is never at a loss, replies without hesitation, and refers to Gabriel as his informer; and certainly this readiness, the result of unceasing self-possession, is very suspicious."

In the last sentence, indeed, there is a little of the old leaven. Strangely enough the author allows himself to be somewhat influenced by a consideration of the Traditions, which he looks upon as so obviously elaborated into a code of regulations as to be a ground for holding Mohammed to have soberly and designedly set himself down to frame a series of pretendedly inspired replies. Yet in the very next page he makes a remark which entirely sweeps away this ground for believing his "enthusiasm" to be half impostor. He says, "the authenticity of the Traditions must ever remain doubtful." If this be so, it is clearly wrong to base an argument upon them. When we consider that even the Korán was not collected and arranged till some years after Mohammed's death, we shall hardly attach much weight to any estimate founded on the Traditions,—the greatest part of these, but we know not which part, being, no doubt, forgeries by the leading disciples invented to suit occasion. On the whole, we believe Mohammed to have been an earnest man, ardently seeking the truth; that, in common with some other chiefs of his race, he was disgusted with the senseless idolatry of the Arabs of his age; that he vacillated for some time between Judaism and Christianity; that he was repelled from the latter by the corrupt doctrines and practices of the Christians he encountered, and especially by their worship of the Virgin, and through misunderstanding the doctrine of the Incarnation; and that, finally, his long vigils and fastings acting on a constitution naturally weak and of an epileptic tendency, produced hallucinations, and made him believe himself to be inspired. All these points may, we are convinced, be very satisfactorily made out from the writings of the Mohammedan authors, and we think we have stated broadly and distinctly the conclusions at which Dr. Macbride also has arrived, though he does not enunciate them quite so clearly as we have done.

The next thing which comes to be examined is the literary worth of the Korán: its claim to be considered an inspired volume, and its value as a religious code. Dr. Macbride pronounces, and, we think, justly, that Mohammed was the sole author of the Korán; "for if he had had partners in the work, they must have been discovered; and after his success they would willingly (*sic*) have expected to share his fame and authority." Dr. Macbride adds, that the Korán's literary excellence consists specially in its language: the subjects and ideas being almost all "borrowed and reproduced from Jewish, Christian, or Magian sources." He then proceeds to say,—"*its chief charm must have been its measured cadence*," and, avowing that he does not himself "feel competent to sit in judgment upon it," he inclines to take Gibbon's estimate as "a fair criticism." But after expressly stating that the language and cadence are its chief merits, it is surely a strange contradiction to adopt Gibbon's opinion, who spoke quite irrespective of these very points, and solely with regard to sentiments and ideas. The Korán must

be read in the original, and in the order of time, not in the present absurd arrangement according to the length of chapters; and these premises being observed, we think that a candid judge will pronounce it to be a very extraordinary performance, containing passages of great sublimity, and in the cadence and musical flow of the language surpassing any Arabic writing with which Europeans are acquainted. Of the Korán's claim to be an inspired volume, it need only be said, as indeed is remarked by Dr. Macbride, that that very claim has provoked unfavourable criticisms, by forcing it into comparison with writings to which it shows an immeasurable inferiority. It certainly does present, however, the grand doctrine of the Unity of God and His infinite greatness and goodness, with wonderful power of language and tenacity of purpose. This is, in fact, the one great idea of the work, on which all the others hang; and it is well observed by Dr. Macbride, "We may grant that its descriptions of the Supreme Being, creator, preserver, and governor of the universe, and of his attributes, excel as much in thought as in reality those in the noblest productions of human genius; but candid infidels will concede to us that they fall, at least, equally short of that contained in the Scriptures." As to the alleged sensuality of certain descriptions in the Korán, and of the paradise reserved for believers, it is astonishing that those who are accustomed to the metaphorical descriptions of the Hebrew writings should bring such a charge; but it is justly affirmed in the volume before us, that these descriptions are drawn from the sacred books of the followers of Zartasht.

Whatever the Korán's value as a religious code, it took a powerful hold of the minds of men, and with much the same force, indeed, as the ceremonial law of the Jews did of them. Its seemingly most repulsive doctrines made an equal impression with those which have been represented as its sole allurements. Of all its precepts, absolute resignation to the will of God is that which has stamped itself most strongly on the lives of the professors of Islam; and those who think that fanaticism, martial zeal, and furious intolerance, have been the most conspicuous fruits of the religion, must have examined its history very superficially. In fact, an impartial history of Islam has yet to be written, and would be a work, if compiled from original authorities and with due care and research, of vast interest. Dr. Macbride has faintly ushered in the dawn of such a work, and for this he deserves attention and applause.

*The Poetical Works of Alexander Pope.* Edited by Robert Carruthers. 2 vols. Vol. I.

[Second Notice.]

IT was under the circumstances stated in our last that, according to the biographers, Dennis put forth his Criticism on Cato, and Pope rushed in chivalrous haste to the rescue, with 'The Narrative of Dr. Robert Norris.' Surely, if this be true, the circumstances were sufficiently strange to have called for a few words of explanation. When Dennis attacked the Essay on Criticism, Pope was silent; "if a book," he said, "can't answer for itself to the public, 'tis of no sort of purpose for its author to do it." Why had he changed his opinion? Why, when so temperate and philosophical in his own case, should he be so indignant in the case of Addison? 'Cato' had answered for itself, and triumphantly. Dennis and Addison and Steele were old antagonists, and very well able to fight their own battles. Why then should Pope, like another Harry Gow,



thrust himself so eagerly into the quarrel? Certainly Addison agreed with us, for the biographers, who assume, without a doubt, that Pope wrote the 'Narrative of Dr. Norris,' assure us that Addison immediately caused Steele to write to Lintot, Dennis's publisher, to inform him that he, Addison, "wholly disapproves of the manner of treating Mr. Dennis," and further, "that when the papers [the MS. of the 'Narrative'] were offered to be communicated to him, he said he could not, either in honour or conscience, be privy to such treatment, and was sorry to hear of it."† If we were troubled to understand why Pope intermeddled in the quarrel, we are still more puzzled to know why Addison should cause Steele to denounce him. It would have been offensive enough had Addison written himself; but to cause Steele to write,—Pope's friend,—was the very wantonness of insult. We do not believe that Steele, with all his idol worship of Addison, would have done it. Mr. Carruthers himself tells us it must have "irritated and offended" Pope "in no small degree."

"He had only four months before contributed his prologue to Addison's Cato, he had enriched the Spectator with his poem of the Messiah, had assisted Steele by writing several papers in the Guardian, and now had employed his pen in reply to Dennis's criticism—a reply which must be characterised as friendly whatever was the value of the performance. Under these circumstances for Addison so officiously to disclaim all sympathy with the manner in which Pope treated Dennis, and to forget the obligation conferred upon him so recently by the younger poet, in writing for his play the finest prologue in the language, implies ingratitude, or, at least, cold superciliousness, on the part of him whom 'all the world commended.' It was at once insulting Pope and affording Dennis a triumph at the expense of a man of genius, who had come forward, if not in defence of Addison, at least in ridicule of Addison's unfair and malignant critic. In the printed correspondence is a letter which, if genuine, puts Addison still more completely in the wrong, \* \* renders Addison's subsequent conduct more harsh and indefensible."

If Addison's conduct were "at least" cold, supercilious, hard, and indefensible, and if Pope ought to have been irritated and offended, how is it that the biographers were not startled into suspicion by the fact, which they admit, that "no interruption appears to have taken place in the friendly intercourse"? No interruption did take place; the "malevolencies" and the quarrel were subsequent, and in no way connected with this Addison outrage—which, indeed, was not heard of till many years after, not till after Pope was known as the writer of that satire on Addison, which everybody condemned,—not, Mr. Carruthers acknowledges, till Pope felt that something was "required to justify the poetical satire." How opportunely, then, this story about the generous defence and the ungenerous reproof became known! It placed Addison clearly in the wrong, for the subsequent publication of the letter of the 20th of July, we are told, put Addison "more completely in the wrong." Let us trace the history of this fortunate accident.

When, in 1713, the 'Narrative' was first

† Mr. Carruthers knows the importance of small facts, and very properly collects them—but not carefully. Thus, within a dozen lines, he tells us that "Norris was an apothecary or quack in Hatton Garden." So Dennis said, and correctly, in 1729; but at the time when the 'Narrative' was written—the only time we are concerned about—he lived on Snow Hill, as his advertisements show, and the very 'Narrative' itself is dated "from my house on Snow Hill." Then, again, Mr. Carruthers tells us that Steele's letter was addressed to "Lintot, the publisher" of the 'Narrative'; whereas the 'Narrative' was published by Morphew; and the letter, really intended for Dennis, was addressed to Lintot, because he was the publisher of Dennis's 'Remarks,' &c. These may be small matters; but some importance is assumed by the very fact of publication.

published, many persons were suspected as the writer, and Pope amongst the number; but Dennis, who was most concerned, never breathed a whisper on the subject. Addison's letter did not in the least enlighten him—did not even awaken a suspicion as to Pope. If Dennis knew that Pope was the writer, why did he not state the fact, or hint at it, in the letter to Lintot, June, 1715, in which Pope was heartily abused? Why not in 'The True Character of Mr. Pope,' in which all varieties of rascality and even crimes are attributed to him, including 'The Poisoning of Ed. Curll'? Yet there is no mention of 'The Narrative of Dr. Robert Norris.' Dennis, indeed, early accused Pope of double-dealing, and with especial reference to this 'Cato' question, but said not a word about 'The Narrative.' In a pamphlet published in 1716, Dennis asked, "Who wrote a prologue to 'Cato,' and *teaz'd Lintot to publish remarks upon it?*" that is, Dennis's 'Remarks.' It was fifteen years after—many years after Addison was dead—and just when Pope was in want of an apology "to justify the satire," that Dennis found out, or was led to believe, that Pope wrote the 'Narrative,' and was the generous friend so ungenerously reprov'd for it by Addison. First, Dennis tells the old story of 1713, and then the serviceable addition of 1728.

"In the height of his professions of friendship for Mr. Addison, he could not bear the success of Cato, but prevails upon B. L. [Bernard Lintot, the publisher] to engage me to write and publish remarks upon that tragedy, which, after I had done, A. P.—E, the better to conceal himself from Mr. Addison and his friends, writes and publishes a scandalous pamphlet equally foolish and villainous, in which he pretends that I was in the hands of a quack who cures mad men. So weak is the capacity of this little gentleman that he did not know that he had done an odious thing—an action detested even by those whom he fondly designed to oblige by it. For Mr. Addison was so far from approving of it, that he engaged Sir Richard Steele to write to me that he knew nothing of that pamphlet till he saw it in print, that he was very sorry to see it, and that whenever he should think fit to answer my remarks on his tragedy he would do it in a manner to which I should have no just exception."

It certainly appeared to strengthen Dennis's assertion that Pope was the writer, when, in 1732, the 'Narrative' appeared in Pope and Swift's Miscellanies. But a careful examination of the facts in respect to the publication of that volume of the 'Miscellanies' (1732) will show that no evidence as to authorship can be inferred from it. It is the story of "*Ah, fleeting spirit!*" over again—circumstances out of which biographers and readers build up a theory of their own. The three volumes of Swift's and Pope's 'Miscellanies' were published in 1727—while Steele was yet alive—and the third volume is described in the title-page as "The last volume." In 1732, five years later—and when Steele was dead—out came what was called "The third volume." Swift himself was as much puzzled at the time as we are now. He thus wrote to Motte on the 4th of November, 1732:—

"'Tother day I received two copies of the last 'Miscellany,' but I cannot learn who brought them to the house. Mr. Pope had been for some months before writing to me that he thought it would be proper to publish another Miscellany, for which he then gave me reasons that I did not well comprehend, nor do I remember that I was much convinced because I did not know what fund he had for it, little imagining that some humorous or satirical trifles that I had writ here occasionally, &c., would make almost six sevenths of the verse part in the book; and the greater part of the prose was written by other persons of this kingdom as well as myself. \* \* I have sent a kind of certificate

owning my consent to the publishing this last Miscellany against my will."

The more Swift thought on the subject the less he was satisfied. A month later, 9th of December, he again wrote to Motte.—

"I am not at all satisfied with the last Miscellany. I believe I told you so in a former letter. \* Neither do I in the least understand the reasons for printing this."

What says the work itself as to authorship? In the Preface to the first volume, 1727, the public were informed that the collection would include "several small treatises in prose, wherein a friend or two are concerned;" and now, 1732, the "bookseller" repeated the notice, "There are in this volume, as in the former, one or two small pieces by other hands."

Even Pope himself, whilst he took the benefit of all natural inferences, not only kept himself free from assertion as to authorship, but virtually denied it. Thus, as "Author to Reader," prefixed to the second volume of his "Works," quarto, 1735, he wrote,—

"This volume and the abovemention'd [1717] contain whatsoever I have written and design'd for the press: except my translation, &c., the Preface to Shakspeare, and a few Spectators and Guardians. Whatever besides I have written, or join'd in writing with Dr. Swift, Dr. Arbuthnot, or Mr. Gay (the only persons with whom I ever wrote in conjunction), are to be found in the four volumes of Miscellanies, by us published: I think them too inconceivable to be separated and reprinted here; nevertheless, that none of my faults may be imputed to another, I must own that of the prose part, the 'Thoughts on Various Subjects' at the end of the second volume were wholly mine, and of the verses, &c. \* \* It will be but justice to me to believe that nothing more is mine, notwithstanding all that hath been published in my name, or added to my Miscellanies since 1717, by any bookseller whatsoever. A. POPE."

Not one word here about the authorship of Norris's 'Narrative'; and silence, under the circumstances, is equivalent to a denial. Of the value of such statements the reader must judge for himself; if they be untrue, they ought at least to shake our faith in mere inferences from statements still more equivocal.

Then followed, in 1735, the letter addressed to Addison, which, says Mr. Carruthers, put Addison "more completely in the wrong," with this significant note about the offer of Pope's pen.—

"This relates to the paper occasioned by Dennis's remarks upon Cato, called Dr. Norris's Narrative of the Frenzy of John Den . . ."

As Mr. Carruthers may naturally lay some emphasis on this note, let us consider who is responsible for it. No one, of course! It appeared in the denounced edition of 1735. But it was reproduced in the Quarto. Very true, but who was responsible for that reproduction? Read the Preface, written sometimes in the first person, at others in the third,—sometimes apparently by the author, at others by the bookseller, but which

files  
Unclaim'd of any man.

No matter what may be the amount of double-dealing here implied, Mr. Carruthers will, we think, admit that there is nothing in our conjectures inconsistent with Pope's wretched code of literary morals,—nothing, Mr. Croker would have said, so tricky and false as the statements about the early editions of the 'Dunciad,'—nothing to compare in mystification, and the consequent false inferences to which it gave and was intended to give rise, with the story about the first publication of these very letters. After all, the conclusion is merely inferential; there is no assertion to the effect that Pope wrote 'The Narrative'; and those who best understand Pope will most strongly feel the

force of this distinction. We have no faith in the inference. As the letter was really addressed to Caryll and not to Addison, and written months before 'Cato' was acted, the "offer" could not refer either to the Remarks or to Dennis.

Mr. Carruthers, however, thinks it possible—just possible—that the poet "might have kept a copy of his first letter and used it in writing to Addison." Possible, of course. But we cannot persuade ourselves that, even if Pope had a copy of the letter, he would, in 1713, have re-addressed it to Addison. However natural and gracious it might have been for a literary youngster to make offer of his "poor pen" to a country gentleman, it was not quite so natural to offer such a "pen" to Addison, who had a very good one of his own, and the press at his command. But if he did, why was the letter not found with the other letters and papers of Addison, in the custody of his friend and executor, Tickell? Addison had preserved even the letter addressed by Pope to Steele, which happened by chance to be in his possession.

Other parties besides Dennis were satirized in 'The Narrative'; and it is strange that this fact should have been overlooked by all the biographers. When the Doctor arrived at Dennis's lodgings, he found Bernard Lintot, the publisher of Dennis's pamphlet, on one side the bed,

"and a grave elderly gentleman on the other, who, as I have since learned, calls himself a grammarian, the latitude of whose countenance was not a little eclipsed by the fullness of his peruke."

This description answers to what we know of "hatless" Cromwell; and when the Doctor mistakes the grave elderly gentleman for the apothecary, Dennis describes him more particularly.—

"An apothecary!..... He who like myself professes the noblest science in the universe, criticism and poetry. Can you think I would submit my writings to the judgment of an apothecary? By the Immortals, he himself inserted three whole Paragraphs in my Remarks, had a hand in my Publick Spirit, nay, assisted me in my Description of the Furies and infernal regions in my 'Appius.'"

"Mr. Lintott. He is an Author; you mistake the Gentleman, Doctor; he has been an Author these twenty years, to his Bookseller's knowledge, and no man's else."

"Gent. By your leave, Gentlemen, I apprehend you not. I must not see my friend ill treated; he is no more affected with Lunacy than myself; I am also of the same opinion as to the *Peripatetia*."

By all acquainted with the literary characters of that period and with their popular reputation, no doubt will be entertained on reading the pamphlet, after this suggestion, that Cromwell was meant by the elderly gentleman,—and Cromwell and Dennis were old friends, and to the last continued friends.

It may appear to strengthen the assumption that Pope was the writer when we remind the reader that between Pope and Cromwell there had been for some time a coldness. So far, indeed, as we may judge from the date of the published letters, the correspondence between them had ceased. But we think that other circumstances outweigh this fact. Nothing more natural, however, when the names of presumed writers were bruited about, and Pope mentioned amongst others, that Cromwell should directly appeal to him on the subject. He appears to have done so. In a letter to Caryll, dated October 17, 1713, a fragment from which is woven into a published letter, professedly addressed to Addison, Pope says:—

"But (as old Dryden said before me) 'tis not the violent I design to please; and in very truth, sir, I believe they will all find me, at long run, a mere

papist. As to the whim upon Dennis, Cromwell thought me the author of it, which I assured him I was not, and we are, I hope, very far from being enemies. We visit, criticize, and drink coffee as before. I am satisfied of his merit in all respects, and am truly his friend."

Those who know how careful Pope was not to say what was directly untrue, and yet how willing he was that individuals or the public should draw false inferences from what he did say, will understand the force of this positive denial. If Pope were the writer, and if the writer were known to Addison and Steele, as must be inferred from Steele's letter to Lintot, the fact was reasonably certain to be, or to become, known to Caryll.

If Pope did not write the 'Narrative,' who did? The biographers, and not the critic, are bound to answer. We, however, who are content to act as pioneers for these gentlemen, will hazard a conjecture. If it be very wide of the mark, it will serve as warning.

Dennis was an old antagonist of both Steele and Addison. There is a letter from Dennis to Steele of the 28th of July, 1710, wherein he upbraids Steele for neglecting and insulting him,—and they continued enemies at least down to 1721, when Dennis published the 'Character of Sir John Edgar.' Even in the very Preface to the 'Remarks upon Cato,' Dennis attacks the *Tatler*, *Spectator*, and *Guardian*. There "Squire Ironside" is described as "that grave offspring of ludicrous ancestors"—one of "a race most unfortunate in the talents for criticism." There "Squire Bickerstaff" is said to be rarely "in the right where he pretended to judge of poetry"; and Mr. Spectator, we are told, "took pains \* \* to put impotence and imbecility upon us for simplicity." Dennis, in fact, felt and said that he had been personally insulted in what he contemptuously called "the celebrated penny folios." Steele was not quite insensible to these attacks, and had an occasional sly hit at Dennis; but, however personally indifferent, what so consistent with all we know of his character as that he should rush into print when the man he so loved and worshipped, in 1713, was so fiercely assailed by one whom Mr. Carruthers calls an unfair and malignant critic. Steele had, at least, all the personal motives that Pope had—some recent and rankling, and other motives, ten times more influential with Steele, which Pope had not. What more consistent with all we know of Steele than that his zeal should outrun discretion—far outrun the discretion of Addison? And what more probable, considering the intimate connexion of Steele and Addison—their undistinguishable literary connexion—than that Steele, having written the 'Narrative,' should offer to submit it to Addison, which Addison's discretion would decline: and that when published and its character known and commented on, Addison should request Steele to inform Lintot, which Steele only could do with authority, that Addison was no party to it, and that Steele should comply with over-penitent zeal?

If we mistake not, there are incidental passages in Pope's letters which strengthen this conjecture. In one, which when published (1735) was addressed to Addison, and dated the 14th of December, 1713, Pope thus wrote:—

"This minute, perhaps, I am above the stars \* \* with W— and the astronomers; the next moment I am below all trifles, grovelling with T— in the very centre of nonsense. Now I am recreated with the brisk sallies and quick turns of wit, which Mr. Steele in his liveliest and freest humours darts about him; and now levelling my application to the insignificant observations and quirks of grammar of Mr. — and D—."

Now the genuine letter from which this extract is made was addressed to Caryll, and

dated the 14th of August, 1713; which, as Mr. Carruthers will observe, was about a fortnight after the publication of the 'Narrative.' What more natural, with the 'Remarks' of Dennis and the 'Narrative' of Steele before him, than to contrast the brisk sallies of the one with the quirks of grammar of the other? In the original the names are given at length—Whiston, Tidcombe, Cromwell, and Dennis.

We have allowed all due weight to the fact that there had been for some time a coldness between Pope and Cromwell—that Cromwell was satirized in the 'Narrative,' and that he suspected Pope. But we have no reason to believe that there was any open hostility—any angry feeling between them. Pope's letter, indeed, would lead us to infer that there was not. But Steele and Cromwell were old antagonists. To a certain extent Dennis and Cromwell may be said to have fought together against Addison and Steele. In June, 1711, Dennis addressed "To H— C—, Esq." his attack on the *Spectator* and the absurd eulogy of the old doggerel of Chevy-Chase; subsequently seven letters "To Mr. C—" upon 'The Sentiments of Cato.' In the 'Pyrlades and Corinna,' by Mrs. Thomas, a lady said to have been the mistress of Cromwell, and written after their separation, Cromwell is described as one "whose Fame our incomparable Tatler has rendered immortal by the three distinguishing Titles of Squire Easy, the Amorous Bard; Sir Timothy, the critic; and Sir Taffety Trippet, the fortune-hunter." Whether the lady was right or not in the personal application of these characters, it is obvious that the point and meaning would have been lost, had it not been generally known that Steele and Cromwell were in literary opposition or personal antagonism.

We have thrown out these speculations for the consideration of the biographers. We have shown that the letter "full of gratitude" for the notice of the Essay on Criticism was certainly not addressed "To Mr. Addison,"—was indeed, as we believe, addressed to Steele,—that the 'Narrative,' another evidence of gratitude, was probably written by Steele and not by Pope; and Steele, so far as we know, never denied that he was the writer; whereas Pope did twice, and once voluntarily and unconditionally,—that the 'Narrative' was not published by Lintot, but by Morphew, Steele's publisher, the publisher of the *Tatler*, who never, so far as we know, published anything by or for Pope,—that the duplicate theory of the Letters is unsatisfactory, and more improbable than Mr. Carruthers's "possible" seems to assume;—in brief, that the whole story of the acquaintance, friendship, gratitude, and quarrel between Addison and Pope must be reconsidered.

We shall conclude, for the satisfaction of Mr. Carruthers, with a few words as to the date of the letter to Addison, which begins "Your last is the more obliging." If Mr. Carruthers will read that letter as published in the Quarto of 1737, or in any and every edition of Pope's works, from Warburton to Roscoe, he will be satisfied that it must have been written while the *Guardian* was in course of publication. "I am sorry," says Pope, "to find it has taken air that I have some hand in those papers, because I write so very few." Again, "I assure you, as to myself, I have quite done with 'em as to the future." Pope could not write thus of a work which had no future—which had been discontinued. But, says Mr. Carruthers, the letter when first published—that is, when published in the surreptitious and denounced edition of Edmund Curll—contained a passage which must have been written after the *Guar-*



dian was discontinued. Very true; and does not Mr. Carruthers see in that fact a good and sufficient reason why the passage was dropped out of the Quarto. The facility of reconciling the irreconcilable was one of the advantages which resulted from a surreptitious edition. If a letter which had been addressed to a living man was therein found addressed to a dead one—if the present and the past were jumbled together in one letter—it was a consequence of the ignorant blundering of the scoundrel Curll and his accomplices. The facts will appear whenever the Caryl Letters are published.

## OUR LIBRARY TABLE.

*Elementary History of the Progress of the Art of War.* By Lieut.-Col. J. L. Graham. (Bentley.)—Theoretical as well as historical, this volume is addressed in particular to young officers, as presenting to their attention the main points with which they should familiarize themselves before commencing the study of history upon a more minute and extended scale, and as indicating those historical periods from the annals of which the greatest advantage may be derived by the military student. The book contains a brief account of the composition of armies, the gradual progress of the art of war from the earliest ages to the present time, a collection of the acknowledged maxims of modern military science, and a chronology of military events, from Troy to Lucknow, from the Scamander to the Goomtee, from Hector to Havelock. It is illustrated by diagrams and sketches; and the author enforces his instructions by references to the principal opinions of Frederick the Great, Napoleon, Caesar, Gustavus, Turenne, Marlborough, and other first-class commanders, besides Jomini and the school of theoretical tacticians, as well as by describing in detail the manoeuvres which have gained celebrity in ancient and modern wars. In a suggestive chapter on Campaigns in India, he reviews the leading military operations of the British, urging that to apply the generally-acknowledged maxims of war without reserve to a consideration of these Eastern campaigns would be to employ them under conditions never contemplated by their originators, who, in framing them, had in view only European armies, bearing a common resemblance in their institutions, following the same broad tactical rules, and acting against each other in numbers reasonably proportionate. Had Clive encountered in Europe an army of the same magnitude as that which he overwhelmed at Plassey, he would, with his whole force, have had no alternative, says Lieut.-Col. Graham, but to lay down his arms or submit to be cut to pieces. No tactical manoeuvres could possibly have saved him. The causes he assigns for our uniform success in Asia are not those which lie upon the surface—not in all cases superior generalship, for Holkar was a most vigorous, adroit, and competent commander—not superior valour, "for we have had to encounter troops vehement in attack and determined in defence." After assigning various grounds of explanation, he writes: "Granting full effect to the action of each and all of the influences which have been enumerated, if we would arrive at all the causes contributing to the creation and existence of such an empire, there still remains a cord which can only be supplied in the mind by assigning to some mysterious agency a place amongst the causes in operation." He then discusses the questions raised by the new discoveries in fire-arms;—will the long-range rifle have any influence in tactics? will whole armies be disposed in skirmishing order? will it still be necessary to keep up lines deployed, either of battalions or of columns in line? will battles become duels with muskets, in which the two sides, without manoeuvring, will continue firing at each other until one party is either put to flight or destroyed? In reply to these interrogations, the opinion of Jomini is quoted, to the effect that, notwithstanding the perfection to which arms have been brought, two armies encountering, and wishing to engage in battle, cannot exchange fire from a distance throughout the day: one or other must

advance and make an attack; and there, consequently, success will depend, as heretofore, on the most skillful manoeuvring, according to the great tactical principle of bringing the preponderating mass on the decisive point at the decisive moment.

*One-and-Twenty.* By the Author of 'Wild-flower.' 3 vols. (Hurst & Blackett.)—'One-and-Twenty' is a great improvement on the author's first novel, 'The House of Elmore.' He is still too fond of morbid delineation, which he seems to consider quite the ornamental part of his work—but it is a mistake—John Treganey is like the demon of a bad dream, and Rhoda his sister is decidedly out of natural proportion, and is a very unpleasant character. The hero, in spite of his powers of arithmetic and his control over all combinations of the multiplication and pence tables, is an unnatural person. No young man who at twenty could sell himself to marry a woman ten years his senior, and whom he does not love in the least, could have possessed the other virtues placed to his credit. There is a good deal of skill shown in the mode of handling things and people not very susceptible of being made attractive; nevertheless, the reader is compelled to feel an interest in the struggling baker and in the fortunes of his poor little shop in Harp Street, Bethnal Green. We look for better things than 'One-and-Twenty' from the author: he has more power than he has as yet learnt to use adequately. The family of the Esdales—the gentlefolks who "have had losses"—is painted in a genial spirit, and indicates how pleasant the author can be whenever he is so minded.

*Likes and Dislikes; or, some Passages in the Life of Emily Maraden.* (Parker & Son.)—This is a story of the Miss Sewell school, but it lacks the genial interest which that lady throws into her stories. 'Likes and Dislikes' is natural, but intensely commonplace,—there is little or no story, and all the incidents and dialogues are terribly stiff and didactic; the style lacks crispness, and all is said and done in a very formal manner: it is well intentioned, but we fear that readers will not be grateful for good intentions that are not made interesting. The characters are well imagined, and a good deal of the scene is laid abroad in unhackneyed places not known to everybody—Prague and Bohemia being fresh ground in an English story, and they are well described; nevertheless, we are compelled to say that 'Likes and Dislikes' is not an amusing book.

*Readings for Young Men, Merchants, Men of Business.* (J. Blackwood.)—The compiler of this little volume addresses to men of business a sermon of aphorisms, anecdotes, and exhortations, intended to regulate and exalt their ambition. Each of his succinct chapters contains some moral precept or illustration, embodied in solemn language and lightened by an occasional beam of biography. A book so strictly and deliberately didactic will only find readers among a peculiar class, including perhaps the youths who for the first time enter great commercial offices, dreaming of Whittington and the Mayoralty, gold badges, and great standing in the City. There is something monotonous in this Jacob's ladder maxim, by which the clerk is to graduate in life until he becomes a partner in the firm, even though some of the rounds are composed of citations from Burleigh.

*Annual of Scientific Discovery; or, Year-Book of Facts in Science and Art, for 1858.* Edited by David Wells, A.M. (Trübner & Co.)—The plan adopted by Mr. Wells at Boston is similar to that exemplified by Mr. Timbs in London. He exhibits categorically the results of the year 1858 in Science and Art, including discoveries and improvements in mechanics, natural philosophy, chemistry, astronomy, geography, &c., besides giving lists of recent scientific publications, patents, bibliographies of eminent men, and notes of general interest. Upwards of four hundred closely-printed pages are filled with these and other miscellanies, judiciously selected, and, in most instances, compressed as much as was necessary. The utility of such a volume must be obvious, presenting as it does, at a glance, the cream of learned and scientific 'Transactions' published during the past year

throughout the civilized world. Mr. Wells has performed his task with judgment and industry.

*Test-Book for Students.* Part II. By the Rev. T. Stantial. (Bell & Daldy.)—We have noticed the first part: this second part is also composed of plain questions, carefully set forth.

*Decimal Coinage: the Plan of the Mathematicians rejected by Commercial and Practical Men.* (Ridgway.)—The plan of the mathematicians, here so called, preserves the pound sterling as money of account: which no other plan can do. Our readers know well enough for themselves whether this title tells truth or not.

Dr. Candlish has published a volume, entitled *Life in a Risen Saviour, being Discourses on the Argument of the 13th Chapter of the First Book of Corinthians.*—With these, we have Part II. of *The Nature and Purpose of God as revealed in the Apocalypse.*—Three Sermons preached at St. Mary's, Islington, on the death of Dr. Wilson, the late Bishop of Calcutta, are from the pens respectively of the Bishop of Winchester, the Rev. Henry Venn, B.D., and the Rev. John Hambleton, M.A.—In *Swedenborg's Writings and Catholic Teaching*, a little volume of sectarian vindication, "A Voice from the New Church Porch" answers another voice—that of the Vicar of Frome Selwood—from *The Old Church Porch.*—The Rev. H. T. Day, L.L.D., publishes an essay on *The Errors and Inaccuracies of the Authorized Version of the Epistles and Gospels contained in the Book of Common Prayer.*—The Rev. T. H. Greene, M.A., *Meditations in the Night Watches.*—and Mr. Henry Hayman, M.D., *Forms of Prayer for a Public School.*—Two little tracts—*A Few Hints to Cottage Brides* and *My Three Little Guests; or, a Visit to Vernmore*, are pleasantly didactic and simple in their expositions of wisdom and propriety.—The Rev. Giles Pugh, British Chaplain at Naples, sends us from the Malta press *Spiritualism, an Old Epidemic under a New Phase*, well written and erudite.

## LIST OF NEW BOOKS.

Barnes' Evidences of the Truth of the Christian Religion, 8s. cl.  
Bentley's Banking, how to make it safe and profitable, 8s. 1s. cl.  
Boutell's Manual of British Archaeology, royal 10s. 6d. cl.  
Carpenter's Book of Job, tr. from the Hebrew, royal 8s. 1s. cl.  
Copping's Aspects of Paris, post 8s. 7s. 6d. cl.  
Cottage (The) and its Visitor, Third Thousand, 12mo. 3s. 6d. cl.  
De Witt's Cricketer's Guide, 11th edit., 12mo. 1s. 6d. cl.  
Eton Latin Accidence, edited by Edwards, 18th edit., 12mo. 1s. cl.  
Family Herald (The), Vol. 15, 4to. 7s. 6d. cl.  
Flower of the Family (The), 8s. 6d. cl. gilt.  
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## ROMANCE OF A PORTRAIT.

New Bond Street is just now the scene of a startling bit of romance. The House of Commons, it is known, has lately granted 2,000*l.* a year for the purchase of a gallery of authentic portraits of historical Englishmen. Now, in the name of safety, what is an authentic portrait? Suppose the Commissioners deceived in their choice! What if they gave us the face of Gondomar for the face of Raleigh—or the wig of Kirke for the peruke of

Marlborough? Why then they mislead the public. They betray the biographer. They falsify history. The Bond Street mystery must sorely puzzle Lord Stanhope and his brethren. What evidence is sufficient to guarantee the authenticity of a portrait? Let the reader put a case. Suppose a century hence a "portrait of the Duke of Wellington" shall be found hanging on the walls of Apsley House? Suppose it shall be the only portrait of the Duke existing in the house? Suppose it shall have always been called the Duke's portrait? Suppose all the Duke's biographers and historians shall have described it as the true embodiment and expression of the Duke's peculiar genius? Suppose it shall have been engraved again and again, until the public know it as familiarly as they know the prints of Cromwell or Napoleon, or the face of Albert the Third on the current coin? Suppose it shall have been painted, as the chief treasure of the house, into groups of the Wellington family by eminent members of the Royal Academy, and shall have been duly criticized at the May Exhibitions at Kensington Gore? Suppose it shall have been selected by the oldest friends of the house (men with memories going back close to the Wellington time, men who shall boast of having seen the hero of Waterloo, and danced at the Court of Queen Victoria) as the model for a great national monument? Suppose, at their instance, it shall have been used by the most eminent of the successors of Flaxman and Baily as such model, and that such monument of the Duke shall have been duly, and without suspicion, erected in the most conspicuous part of Westminster Abbey? Suppose—but that will do. Might not a portrait, so credited, be considered authentic? Very likely—and yet the New Bond Street romance would seem to prove that this very picture, with all the bloom of proof upon it, might be only a poor copy of a portrait of Lord Hardinge, hung up by the great Duke out of kindly feeling for his friend!

Now to our tale. Every one has heard of the famous portrait of Addison at Holland House. Addison lived and died in that picturesque dwelling. The portrait is the chief charm of the place. Visitors gather round it to chat about *Spectators* and *Tatlers*—about Swift and Steele, and Pope and Arbuthnot; the young and handsome face beaming with benignant humour on the group. Who does not remember the rapture with which Macaulay hangs on that pleasant countenance? Who has not seen Leslie's admirable picture of the Fox family—Lord Holland and Lady Holland—and their confidential friend Mr. Allen, with the celebrated portrait brought in to complete the quartet of hospitality, wit, genius and refinement? Who has not heard of the subscription got up by Rogers and Mackintosh, and other wise men of the West, to place a marble copy of that genial presence among the great dead? Who has not gazed with wonder and veneration on the memorial in the Abbey, executed by the late sculptor, Sir Richard Westmacott, from the Holland House portrait—or read the brilliant description of it in one of Macaulay's most delightful passages? Yet, we grieve to say, all this admiration and this emotion has been thrown away. The gentleman smiling in wig and claret-coloured dress, at Holland House, is not Addison. The same gentleman transferred to Leslie's picture is not Addison. The same gentleman, stripped of his wig in Westmacott's marble, is not Addison. By a frolic of the muse of history, all this vicarious honour has been heaped on a distinguished personage of the Augustan age, Sir Andrew Fountaine, of Narford Hall, in Norfolk, Vice Chamberlain to Queen Caroline, and the successor of Sir Isaac Newton in the wardenship of the Mint. What is fame? asks Byron. What is fame? Grose dies gloriously at his guns—and Grose lives immortal in your gazettes!

The discovery of this surprising fact was made in this way. Mr. Fountaine, of Narford, descendant and representative of Sir Andrew, enters a print-shop, and sees what he is told is a portrait of Addison in Leslie's picture. Remembering the familiar face at home—preserved in three distinct portraits at Narford—he answers, "This is no portrait of Addison, but it is of my ancestor Sir Andrew Fountaine." This scene

occurred some years ago, when Leslie's engraving was just out; but country gentlemen are careless of glory; and Mr. Fountaine, though a collector himself, enjoyed his laugh, and told his story pleasantly to his Narford friends over their port, cracking his jests at the wise London critics, but so far as the unprivileged world was concerned he let the discovery sleep until an enthusiastic friend took it up. But, the story told, the whole is done. The proofs of his assertion are ample, and indeed seem to us irresistible. Mr. Fountaine has now brought to London the originals of his ancestor; one, a miniature, we have before us as we write; the other, the original of which the *Holland House picture* is a copy, lies at Mr. Farrar's in New Bond Street, where we have seen it, where hundreds have seen it, and where, we have authority for saying, it may be seen by any one interested in the matter who chooses to call.

But how comes a portrait of Sir Andrew Fountaine at Holland House? This is easily suggested, though not proved. Fountaine was the intimate friend of Swift, Pope, and Addison. With Swift, indeed, his relations were almost fraternal. Swift's original drawings for the 'Tale of a Tub' are still at Narford—unless, indeed, they are lent to Mr. Murray for the use of his coming edition. Presentation books from Swift are also at Narford. Fountaine—a scholar, a traveller, and a collector—was probably a visitor at Holland House. Family traditions also connect in friendship some of the Fountaines with Sir Stephen Fox. How the copy of his portrait got there—how it ever came to be considered as an Addisonian original—we are not able to say. Can anybody help us to clear up the mystery? For ourselves, we feel no certainty that the confusion between Addison and Fountaine is the whole of the mystery. There is an engraving of Congreve—the Kit-Cat portrait—wondrously like this Fountaine original.

#### EXAMINATIONS OF THE SOCIETY OF ARTS.

For the last five or six weeks the new scheme of Examination has been at work. The final result cannot be known until the middle or end of June, but enough has already been done to enable us to form a fair opinion as to its success. The new scheme consists essentially of a double system, the candidates being examined in the first instance by local authorities, and subsequently by the Society of Arts. A good deal of anxiety was felt about the formation of the local boards, as it was evident that on the proper working of this part of the system the ultimate success of the whole scheme depended. It is gratifying to learn that thirty-nine local boards, scattered throughout all parts of the country, have held their previous examinations, and that fifteen other local boards have been in working order and ready to receive candidates. The duties which devolved on the examiners of the local boards were by no means nominal. In the first place, candidates were required to pass a satisfactory Examination in Handwriting, English Grammar, and Composition, and the elementary rules of Arithmetic, including the Rule of Three. The Society of Arts requested the local authorities to make this part of the previous examination as searching and complete as possible. The candidates were also required to pass an examination before the local boards in any of the special, and more advanced, subjects in which they proposed claiming the Society of Arts certificates. The result of these stringent, but very proper regulations is, what was naturally to be expected, that the boards have rejected a pretty large number. In some cases a third, in others two-thirds of those who attended the previous examinations have not been able to pass to the satisfaction of the local examiners. It has also happened that many candidates who got creditably enough through the elementary part of this year's examination, have put off the final contest for the certificates until they can offer themselves in the higher subjects with a better chance of success. On the whole it appears that, while about 1,100 candidates have been examined within the last few weeks, not more probably than 300 will proceed to the final examination.

We need hardly say that these numbers indicate

the unequivocal success of the new system. In 1856, the total number of candidates was 52. In 1857, two centres of examination were chosen, and the total number of candidates was 220. This year, when the responsibility of conducting the examination is not confined to the Board of Examiners of the Society of Arts, and when the energies of the local institutions have been called forth, the total number of candidates is over 1,100.

Of the thirty-nine local boards which have actually been at work, five belong to London, two to Leeds, two to Halifax, two to Manchester; and the others to Liverpool, Sheffield, Bristol, Birmingham, Portsmouth, Macclesfield, Bradford, Greenwich, Blackburn, Windsor, York, Sheerness, Selby, Ipswich, Wigan, Salisbury, Louth, Newcastle-on-Tyne, Wakefield, Lymington, Warminster, Pembroke Dock, Lockwood, West Hartlepool, Banbury, Berkhamstead, Northwram and Lewes.

With regard to the persons eligible for examination, it is provided that no one who shall not have been for three months a member or student of an institution in union with the Society of Arts, no person under sixteen years of age, no graduate or undergraduate of any university, no student of any learned profession, and no certificated school-master or pupil-teacher can be examined by the Society's examiners. It will be seen that this rule does not confine the examination to one sex. The result is, that some female students have attended the previous examination, have passed it satisfactorily, and have intimated their intention of competing for the Society's certificates.

#### OUR WEEKLY GOSSIP.

Lord Wrottesley, President of the Royal Society, has expressed his intention of resigning the Presidency at the next Anniversary of the Society.

We learn from the Mauritius that Madame Ida Pfeiffer is on her way to England. She sailed on the 11th of March, and may be expected in London about the second week in June. She has fully recovered from her Madagascar fever, and is preparing her account of that wonderful island, together with a description of the Mauritius.

A great gathering of the naval and military powers of Imperial France will take place at Cherbourg in July—to inaugurate the opening of a railway, the uncovering of a statue of Napoleon, and the completion of a new fortified harbour at this Sebastopol of the Channel. The Queen is invited most warmly to be present—and plans are already laid down for her trip to Paris and a voyage on the Seine between that capital and Havre. Meanwhile Belgian and Russian journals prophesy the most singular and violent complications as about to spring from this demonstration of French power almost within sight of Sussex Downs. We do not share in these alarms, even though the Napoleonic journals have denied that there will be any particular display of force. We believe the present intention is, that there shall be a union of the Brest, Toulon and Cherbourg fleets in the Channel—that every available French gun shall be afloat within seven hours of Spithead. Yet we have no fear for the Queen's peace, and we would promptly accept the invitation of our allies to be present at their rejoicings. Only, to do perfect honour to our hosts, we would carefully count the number of their guns and visit them with just as many.

At the annual meeting of the Camden Society, held last week, Earl Jernyn was elected President, and Messrs. Corney, Forster, and Fox were added to the Council. In the Report for the current year we read,—"The Council refer with satisfaction to the Report of the Auditors for proof of the continued prosperity of the Society. It will be seen that during the past year the funded property invested in the names of the Trustees has been increased from 9744. 16s. 3d. to 1,0162. 3s. 1d."—The books issued since the last General Meeting have been—1. 'Journal of the Very Rev. Rowland Davies, LL.D., Dean of Ross, and afterwards Dean of Cork, from the 8th of March 1689 to the 29th of September 1690,' edited by Richard Caulfield, B.A. 2. 'The Domesday of St. Paul's; a Description of the Manors belonging to the Church of St. Paul's in

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London in the year 1222," edited by the Ven. William Hale, M.A., Archdeacon of London. During the past year the Council have added the following works to the list of suggested publications:—"The Liber Famelius of Bulstrode Whitelock," to be edited by J. Bruce, Esq. and "The Journals of Richard Symonds, an Officer in the Royal Army, temp. Charles I.," to be edited by C. E. Long, Esq.—"Letters of George Lord Carew, afterwards Earl of Totnes, to Sir Thomas Roe," to be edited by J. Maclean, Esq.—"Narratives of the Days of the Reformation, chiefly selected from the Papers of John Foxe the Martyrologist," to be edited by J. G. Nichols, Esq. In closing their Report the Council congratulate the Society on the important steps now taking by the Master of the Rolls (with the sanction of the Government) for the promotion of English Historical Literature, by the publication of Calendars of our State Papers and editions of our Early Chronicles. They say, as regards the influence which this determination of the Government may exercise over their own future proceedings,—"Whilst these publications are in progress some portion of the original design of the Society will probably fall into partial abeyance. Such books as the Chronicles of Jocelyn de Brakelond, Rishanger, and Peterborough, with the others before mentioned, will now find other channels of publication. But this is not a circumstance which will be in any degree detrimental to the Society. On the contrary, the limitation of our operations to documents, letters, diaries, poems, and other works not contemplated by the Master of the Rolls, will probably tend to advance the interest and popularity of the Society's publications, and will justify the Council in printing historical illustrations of a more recent date."

A stained-glass window is about to be erected in the parish church of Tremerchion, a mountain village on the eastern range of the Clwydian Hills, not far from St. Asaph, to the memory of the late Mrs. Owen, wife of the Rev. William Hicks Owen, Vicar of the parish. This lady was better known to the public under the unassuming title of "The Sister of Mrs. Hemans," and in the interest and affection of this relationship composed the widely known and widely admired music to 'The Pilgrim Fathers,' 'The Treasures of the Deep,' and the 'Memoir' of her celebrated sister.

The extensive and almost unique library of the late Prof. Müller, of Berlin, which is remarkably rich in physiological and anatomical works, will very probably be offered for sale in this country for the benefit of his family. Such an opportunity for acquiring rare and valuable scientific works should not be overlooked by institutions and individuals desirous of possessing books of this description.

Devotees of Oliver Cromwell will shortly have an opportunity of acquiring a relic, if not of him, at least of his. A piece of patchwork made by his daughter, Mrs. Ireton, afterwards Mrs. Fleetwood, will be sold on the 31st of August next, at the Bazaar for the benefit of the Norwich School of Art. The piece of work in question is, we are told, large enough to make a banner-screen, or a cushion cover. Its authenticity is avouched by the donor of this valuable contribution to the Bazaar—Miss Martineau, of Beacondale, near Norwich, whose name will be remembered by our readers in connection with an excellent girls' school in that city. Miss Martineau's mother was a member of the old Norfolk family of Elwin, into which a daughter of Mrs. Fleetwood and grand-daughter of the Lord Protector married. From this Mrs. Elwin, *née* Fleetwood, the relic descended.

A Parliamentary return has just been issued, which must be a sad discouragement to those who say that the South Kensington estate is too far west for a National Gallery. It shows that the visitors to the South Kensington Museum since its opening on the 22nd of June 1857 to the end of April have been 418,951 persons. The highest average is on a Monday night, when upwards of 2,707 persons usually attend. A comparison with the numbers at Marlborough House is also given. In 1855 the visitors were 78,427; and in 1856 111,768, or less than a fourth part of the numbers at South Kensington.

The Collection of the late Mr. John Wilson

Croker's autograph letters, which contained some letters of considerable interest, has been disposed of during the past week, by Messrs. Sotheby & Wilkinson, at high prices. The following are worthy of citation:—A short note from Lord Bacon to Sir Ed. Conway, 14*l.* 14*s.*—A long letter from the Duke of Buckingham who was assassinated by Felton, 11*l.* 11*s.*—Lord Byron's Epilogue to Peter Bell, containing a stanza abusive of the Poet Wordsworth, 7*l.* 15*s.*—A short note on the cover of a letter written by the ill-fated Chatterton, 3*l.* 15*s.*—A characteristic letter by William Cobbett, 2*l.* 10*s.*—An interesting letter in the handwriting of Roger Ascham, signed by Queen Elizabeth, 29*l.* 10*s.*—Gray's instructions to Mr. Beattie respecting the Aberdeen edition of his poems, 5*l.* 17*s.* 6*d.*—Valentine Greatracks to the Earl of Orrey, 5*l.*—Hogarth's autograph description of 'Industry and Idleness,' 8*l.*—Dr. Johnson to Miss Reynolds, a note on the return of that lady's writings, 8*l.*—Copies of small Latin verses in his autograph, 3*l.* 7*s.*—Letters from eminent persons to Sir John Lowther, 11*l.*—A short note from the Great Duke of Marlborough, 4*l.* 10*s.*—General Monk to Lord Waretton, stating that "Charles Stuart hath laid a very great designe both in England and Ireland," 4*l.*—Papers respecting Spencer Perceval, 19*l.*—Lord Southampton, the patron of Shakespeare, to Mr. Secretary Conway, 7*l.*—A long letter from Dean Swift to the Earl of Oxford, respecting personal friends, 14*l.*—Another letter from the same to the same, 12*l.*—Another interesting letter, relating to the history of Queen Anne, 13*l.*—13 letters from Jeremy Taylor to Lord Conway, 91*l.* 19*s.* 6*d.* (the last letter bringing 18*l.*)—Lord Townshend's correspondence with Dr. Brocklesby, containing details of the political movements of the day, 22*l.*—Sir Henry Wotton to the Duke of Buckingham, 5*l.* 12*s.*—The Nelson correspondence that would form a sequel to the history of the great naval hero, 380*l.*—Lord Nelson to Lady Hamilton, an unpublished letter of interest, 16*l.*—The other letters of Nelson, 58 in number, had all been published and averaged about 3*l.* 3*s.* each.—The legal documents used at the celebrated trial of John Wilkes for the publication of No. 45. of the *North Briton*, 70*l.*—The Collection also comprised many other interesting treasures and curiosities of literature. The total of the two days' sale amounted to 1,215*l.* 2*s.*

The British Museum, which, in addition to its other treasures, contains one of the largest Chinese libraries in Europe, has just sustained the loss of the Chinese scholar to whom the cataloguing of it was entrusted. M. Louis Augustin Prévost, who was born at Troyes, in Champagne, on the 6th of June, 1796, and died in London, on the 25th of April, 1858, passed the greater part of his life in England. He came to this country in 1823 as a tutor in the family of Mr. Otley, afterwards Keeper of the Prints in the British Museum, and he never quitted England afterwards, even for a day. He married, in 1825, an English wife, who survives him; and in 1854 he lost his only son, Frederick Prévost, fighting, under the assumed name of Melrose, among the foremost of the English cavalry at the deadly charge of Balaklava. For many years of his residence here, M. Prévost was a teacher of languages, and one of his pupils was Mr. Charles Dickens. Much of his time was, however, spent in the reading-room of the British Museum, in following up a study which had for him an irresistible fascination—the study of languages in general, which he pursued to a great extent, and in a somewhat peculiar manner. He almost invariably took for his earliest reading in any language he studied a portion of the Scriptures, by his previous knowledge of the meaning of which he was enabled to decipher the text, and master the general structure of the unknown tongue. The language to which he applied himself with peculiar predilection was Chinese; but, in the course of years, most of the languages of Europe, many of Asia, and even some of Polynesia, were made, in succession, the objects of study. French, English, Italian, German, and Latin were the five most familiar to him; and he was well acquainted with some of the Celtic and Slavonic languages. Like many of his

countrymen, he was remarkably fond of the *Ossianic* Poems, and for many years made a practice of reading them through in Gaelic every twelve-month; but, in general, he took more interest in the structure of a language than in the literature which it contained. By the almost unintermitted labours of a lifetime, he became finally acquainted, more or less perfectly, with upwards of forty languages. His remarkable acquirements led to his engagement at the British Museum towards the close of 1843; and for the fourteen years which followed, he was chiefly occupied in cataloguing the Chinese books; while his services were also often called in requisition in the case of several of the obscure languages of Europe and Asia. During more than a year past, the state of his health was far from satisfactory; and soon after the commencement of 1858 he was compelled to cease from the prosecution of his duties at the Museum, by the disease of the stomach which terminated in his death. His peculiarly mild and unassuming manners had endeared him to all his colleagues; and the train which followed him to the grave at Highgate Cemetery, on the 30th of April, was entirely composed of mourners from the Museum.

We find the following judgments, on Lord Macaulay and on Sir Walter Scott, in an article on 'English Country Mansions,' published in a Russian periodical, and signed with the name of an eminent Slavonic writer, Count Orloff Davidoff.—"The wonderful extent of his [Lord Macaulay's] reading in historical documents of all kinds, national songs, fly-sheets, letters and family chronicles, and his taste for all that exhibits popular and domestic habits, give to his history a peculiarly picturesque character. If Ritter can be surnamed the Michael Angelo of geography, we will be bold enough to call Macaulay the Rembrandt of biography and the Ruysdael of statistics. He is at times harsh, and when he finds, as is often the case, grounds for impugning a prevailing opinion his indignant and impetuous logic swells to extreme acrimony. Softness of character, amiable qualities, nay, the greatest misfortunes cannot temper the violence of his invective on the culprit whom he drags to the bar of posterity. He is afraid of praising, and finds it safer to find fault; and a great master he is at bringing home to an individual, generally highly thought of for his writings or doings, some dirty act which was performed, alas! by the same person. We see in the Vatican a pensive face of a blind man, and *Ὀμπερος* is engraved on the pediment of the bust. Now Macaulay, the great foe of all illusion, is the man to flinch up in the ruins of Ithaca the crooked image of a hump-backed and squinting man; and great would be his triumph could he prove that Homer was as ill-favoured as Pope, as envious perhaps, and a detractor of Hesiod. In this respect he is a remarkable contrast to a still more illustrious countryman of his, one who loved to bring to light the redeeming qualities of sinners, and who, though no less averse than Macaulay to falsehood, could pity the frailties of human nature and exult in her virtues. He, indeed, did not balance every word of praise by two of disparagement. Of course unconditional veneration is idolatry, criticism is the *sine qua non* of history, and Livy would find it difficult now-a-days to palm upon us his spotless sages and his merciless tyrants. But criticism in pulling to shreds that texture of good and evil, which is the very character of man, perplexes the judgment and makes it sceptical of virtue. The great historian and greater novelist have points, however, in which they seem to agree, and even to change parts. The Whig historian is by no means averse to the high sounds of such names as Talbot, Russell and De Vere, and their magnificent style of life and lofty bearing exercise evidently a charm on his imagination; and the Tory poet, albeit an aristocrat, when he recounted as the most striking episode of the Coronation of George the Fourth the moment when the peers in Westminster Abbey put on their coronets, is more of a Whig than Macaulay, when he speaks in his diary and most intimate letters of his farmers and other humble friends, now grown immortal by the sympathy and earnest solicitude which Walter Scott expressed for their welfare."

ROYAL ACADEMY OF ARTS, Trafalgar-square.—The EXHIBITION of the ROYAL ACADEMY is NOW OPEN. Admission, (from Eight till Seven o'clock), 1s. Catalogues, 1s. JOHN PRESCOTT KNIGHT, R.A., Sec.

SOCIETY OF PAINTERS IN WATER COLOURS.—The Fifty-fourth Annual Exhibition is NOW OPEN, at 11 till 6, 5, Pall Mall East (close to Trafalgar Square), from Nine till Dusk. Admission, 1s.; Catalogue, 6d.

JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-FOURTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s.; Season Tickets, 5s. each.

JAMES FAHEY, Secretary.

FRENCH EXHIBITION.—The FIFTH ANNUAL EXHIBITION of PICTURES by Modern Artists of the French School is OPEN to the Public, at the French Gallery, 130, Pall Mall, opposite the Opera Comedienne.—Admission, 1s.; Catalogues, 6d. each. Open from 9 to 6 daily.

NOW OPEN, the SECOND ANNUAL EXHIBITION of Messrs. DICKINSON'S GALLERIES of CONTEMPORARY PORTRAITS, containing many striking and remarkable novelties.—Admission, 1s.—114, New Bond Street.

ROSA BONHEUR'S NEW PICTURES, 'LANDAIS PEASANTS GOING TO MARKET,' and 'MORNING IN THE HIGHLANDS,' together with her Portraits, by Ed. Dubufe, are NOW ON VIEW at the German Gallery, 186, New Bond Street.—Admission, 1s. Open from Nine till Six.

MR. ALBERT SMITH'S MONT BLANC, NAPLES, POMPEII, and VERVUUS, EVERY NIGHT (except Saturdays, Sundays, and Tuesday, Thursday, and Saturday Afternoons at 8.—Places can be secured, at the Box Office, Egyptian Hall, daily, between 11 and 4, without any extra charge.

Mr CHARLES DICKENS WILL READ at ST. MARTIN'S HALL, on THURSDAY EVENING, May 10, at Eight exactly, his 'CRICKET ON THE HEARTH.' On WEDNESDAY AFTERNOON, May 10, at Three exactly, his 'CHRISTMAS CAROL.' Each Reading will last two hours. Stalls (unreserved and reserved), 5s.; Area and Galleries, 2s. 6d.; Unreserved Seats, 1s. Tickets to be had at Messrs. Chapman & Hall's, Publishers, 149, Piccadilly; and at St. Martin's Hall, Long Acre.

THE SOMNAMBULE, ADOLPHE DIDIER, gives his MAGNETIC SEANCES and CONSULTATIONS for Acute and Chronic Diseases, their Causes and Remedies, and on all subjects of interest, EVERY DAY, from 1 till 4—19, Upper Albany Street, Regent's Park. Consultation by Letter.

On THURSDAY NEXT, at 3 o'clock, Select Séance, illustrating the highest phenomena of the human mind under the magnetic influence.—Admission, 5s.

ROYAL POLYTECHNIC—VIGOROUS PROSECUTION of NOVELTY for the WHITSUNTIDE HOLIDAYS.—Engagement of 'THE CELEBRATED COLOURED OPERA TROUPE' (eight members, who will give their Entertainment of REFINED NEGRO MUSIC and CHARACTER in the COURT DRESS of KING GEORGE the SECOND. Every Evening at Eight, and on Thursday and Saturday Mornings at a Quarter to Three.—A CONTINENTAL TOUR, or WHERE TO GO, and WHAT TO SEE, illustrated by a magnificent Moving Diorama, painted by CHARLES MARSHALL, Esq. of Her Majesty's Theatre, J. D. M. Atkinson, Esq. will officiate as Continental Guide. Every Morning at Four and Evenings at Nine.

Dr. KAHN'S ANATOMICAL and PATHOLOGICAL MUSEUM, 2, Titchborne-street, opposite the Haymarket.—Lectures daily by Dr. Kahn at Three; and by Dr. Seddon at a Quarter past One, at Four, and 'On Diseases of the Skin,' at Eight. Open from Twelve till Five, and from Seven till Ten. Admission, One Shilling.—Dr. Kahn's Nine Lectures on the Philosophy of Marriage, &c., sent post free on receipt of twelve stamps.

## SCIENTIFIC

### SOCIETIES.

ROYAL.—May 6.—Lord Wrottesley, President, in the chair.—The following papers were read:—'On the Influence of Heated Terrestrial Surfaces in disturbing the Atmosphere,' by T. Hopkins, Esq.—'On Chondrostena, an Extinct Genus of Fish allied to the Sturionidae,' by Sir Philip Egerton, Bart.

GEOGRAPHICAL.—May 3.—Sir Roderick I. Murchison, President, in the chair.—Major-General D. A. Cameron, C.B., the Hon. H. Coke, J. N. Fazakerley, J. R. Godley, T. Guisford, Capt. J. S. Hawkins, R.E., the Ven. Archdeacon H. W. Jermyn, Dr. J. Lister, and G. Stoddart, were elected Fellows.—It was announced that Capt. Irmingier, of the Royal Danish Navy, had written to state that letters addressed to Capt. M'Clintock, and the officers and crew of the Arctic Expedition might be forwarded to Greenland if sent at once, *via* Copenhagen.—The paper read was, 'On the Importance of Opening the Navigation of the Yang-tse-Keang, and the Changes that have lately taken place in the Bed of the Yellow River, &c.,' by Mr. W. Lockhart.

May 10.—Col. G. Everest, V.P., in the chair.—Lord Stratford de Redcliffe, the Rev. C. J. Armistead, T. Braddell, A. H. Chetwode, J. P. Mayo, C. E. Mudie, R. B. Oakley, D. L. Rees, C. M. Shipley and J. Somes were elected Fellows.—The papers read were:—'Notes on my Journey in North-West Australia,' by Mr. J. S. Wilson.—'General Historical View of the State of Human

Society in Northern Central Africa,' by Dr. H. Barth.

GEOLOGICAL.—April 23.—Prof. Phillips, President, in the chair.—Messrs. J. Powrie, M. Huish, H. D. M. Spence, and P. Jeffcock, were elected Fellows.—The following communications were read:—'On some Fossil Plants from Madeira,' by C. J. F. Bunbury, Esq.—'On a Section of a part of the Fifeshire Coast,' by the Rev. T. Brown.—'On the Lower Carboniferous Coal-Measures of British America,' by J. W. Dawson, LL.D.—'On the Structure of Stigmaria Ficoides,' by E. W. Binney, Esq.—'On a New Fossil Fern from Worcestershire,' by John Morris, Esq.

SOCIETY OF ANTIQUARIES.—May 6.—The Earl Stanhope, President, in the chair.—The Earl of Aberdeen exhibited a block of Basalt inscribed with an Edict of Esar-Haddon in cuneiform characters.—Mr. H. S. Milman read a communication entitled 'The Political Geography of Wales.'—The Rev. John Knowles was elected a Fellow.

ROYAL SOCIETY OF LITERATURE.—May 5.—The Bishop of St. David's, President, in the chair.—Mr. Poole read a paper 'On a Papyrus brought from Egypt some years since by M. Prisse, in which he showed that it was really a much more curious record than had been at first suspected by its discoverer, and that the Rev. Dunbar Heath had been the first scholar who had suggested the true character and value of its contents.

—Mr. Hogg read a paper, in which he called the attention of the Society to the remarkable discovery by Dr. Charles A. F. Pertz of the fragments of the Annals of Granius Licinianus, upon a palimpsest, recently brought from Egypt, and now in the British Museum. The manuscript is on vellum, and contains a portion of one of the Homilies of St. Chrysostom, and under this writing two other writings of a much earlier period.

NUMISMATIC.—April 22.—W. S. W. Vaux, Esq., President, in the chair.—Mr. Evans read a paper 'On the Rare Half-Groat of Henry VIII., with the Inscription "REDDE CUIQUE QUOD SUUM EST," in which he stated his belief that it was struck during the time that Sir Martin Bowes was Under-Treasurer of the Mint. The metal is of nearly the lowest standard ever used in England, viz. 4 ounces fine to 8 ounces alloy.—Mr. Vaux read a paper, by Dr. Müller, Inspector of the Royal Danish Cabinet of Coins, with reference to works by him, 'On Alexander the Great and Lysimachus.'

PHILOLOGICAL.—April 8.—The Rev. J. Davies in the chair.—W. H. Hart, Esq. was elected a Member.—The papers read were:—'On the Derivations of *Silicernum*, *Olus*, and *Frequens*,' by T. Aufrecht, Esq.—'Horse Hebraice: On the Existence of Composite Forms in Hebrew, and the relation of their component elements to Indo-European Analogues: Part I, on the Existence of Biliteral Prefixes of Composition as evidenced by comparison with the Indo-European class,' by the Rev. F. Crawford; the first half.

April 22.—The Lord Bishop of St. David's, President, in the chair.—The papers read were:—'On two Passages in the Iguvian Tables,' by T. Aufrecht, Esq.—'Horse Hebraice,' No. 1, Part I; the second half.

INSTITUTION OF CIVIL ENGINEERS.—April 27.—J. Locke, Esq., M.P., President, in the chair.—The first part of the paper by Mr. R. Jacob Hood, 'On the Construction and Arrangement of Railway Stations.'—After the termination of the paper of the evening, the President directed attention to some 'Further Observations, explanatory of former remarks, on the subject of submerging Telegraphic Cables,' by Prof. Airy, which were read.—After the meeting a model was exhibited of Mr. O'Neill's Iron Telegraph for Railway Trains.

May 4.—J. Locke, Esq., M.P., President, in the chair.—The paper read was 'On Public Works in the Bengal Presidency,' by Major-Gen. Tremenhare.—It was announced from the chair that the President's *conversazione* would be held on Tuesday evening, May 25, when the co-operation of Mem-

bers and Visitors was requested, in order that a collection of models of engineering construction, and of specimens of works of art worthy of the Institution, might be made.—At the monthly ballot the following candidates were elected:—Mr. G. Neumann, as a Member; and Messrs R. A. Glass, H. Harrison and T. Statter, as Associates.

SOCIETY OF ARTS.—May 5.—Sir T. Phillips in the chair.—The following gentlemen were balloted for and duly elected Ordinary Members of the Society:—Messrs. G. Edgar, E. Lane and Viscount Raynham, M.P.—The paper read was 'On Iron, its Commerce, and Application to Staple Manufactures,' by Mr. C. Sanderson.

May 12.—W. Brown, Esq., M.P., in the chair.—The following gentlemen were elected Members:—Messrs. C. Baylis, J. Heywood, R. Quain, M.D., and W. H. Watts.—The paper read was 'On Canada, its Productions and Resources,' by Prof. J. Wilson.

## MEETINGS FOR THE ENSUING WEEK.

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| Mon.   | British Architects, 8.  |
| Tues.  | Institution of Civil Engineers, 8.<br>Statistical, 8.—'On Indian Revenues,' by Mr. Hendriks.<br>Royal Institution, 8.—'On the History of Italy during the Middle Ages,' by Dr. Leask.   |
| Wed.   | Society of Arts, 8.—'On the English Settlement of the Hill Regions of India,' by Mr. Clarke.<br>Microscopical, 8.   |
| Thurs. | Royal Society of Literature, 8.<br>Society of Antiquaries, 8.<br>Royal, 8.—'On the Resistance of Tubes to Collapse,' by Mr. Fairbairn.—'On some remarkable Relations which obtain among the Roots of the four Squares, into which a number may be divided, as compared with the corresponding Roots of certain other Numbers,' by Sir F. Pollock.<br>Philosophical, 8.—Anniversary. |
| Fri.   | Chemical, 8.—'On the Air and Water of Towns,' by Dr. Smith.<br>Royal Institution, 8.—'On the Phenomena of Gemination,' by Prof. Huxley.   |
| Sat.   | Royal Institution, 8.—'On the Vegetable Kingdom in its Relations to the Life of Man,' by Dr. Lankester.   |

## FINE ARTS

### ROYAL ACADEMY.

WE must begin this week's review of the "remainders" with Sir E. Landseer's grand cartoon of *Deerstalking* (No. 800). The free grandeur of wild animals was never before given with such truth, though with the usual paleness and slatiness of Sir Edwin's humour. Beside these graceful outlaws of nature, the boars and tawny dogs of Snyder, with their ragged flap ears and hard Noah's Ark spottings and streakings, are coarse and ferocious. How admirably, too, one of the young creatures is catching instinctively, by the very pulse of the air, the sensation of men approaching behind the rock. Sir Edwin's animals are always intellectual.—As for Mr. Mulready, he can be hardly said to be represented by his sketch (799).—We must mention Mr. Egg's second picture from 'Esmond,' a pleasant illustration, which he has painted more for pleasure than ambition,—his triplet being, indeed, quite sufficient for one year's fame. *Scene from Thackeray's History of Henry Esmond, Esq.* (19).—Beatrice is dubbing the young soldier knight; he, in a red, stiff-skirted, coarsely-painted coat and steel breast and back piece, kneels to receive the honour from as proudly beautiful a capricious enchantress as ever drew heart from a man's breast. Her scornful, wilful beauty is admirably individualized as she queens it with the rapier, which does not compose, by-the-by, very pleasantly with Esmond's wistful head. There is a good deal too much of mere flat, smooth paint about this picture; but the Beatrice puts your eyes out, dazzles you, and saves all. Among second pictures, too, we must mention that very pretty bit of thoughtful childhood, by Mr. Dobson, called *Fairy Tales* (59).—merely a little child with stray golden hair straggling about its cheek, which is a little flushed and wan with earnest fairy-story reading. The strained anxiety and premature thoughtfulness is most perfectly given.

We do not much like Mr. Halliday's *Blind Basket-maker* (459), or his first child, in spite of some obvious pathos in the situation and some care in the painting. We do not like the wife's testimonial slippers, which are Dalmatian or Styrian, certainly not English. We do not like the way the unfortunate man is spiked and skewered on his own willow stakes. We do not like his groom's



face, nor his padded, silly-looking legs. The dresses are too bright and gay, and the red, and blue, and green, and orange too much flowered about, to the destruction of all sense of poverty or privation. Blind men are quick in all senses, and do not require that handling and guiding, though the tapping-men with the refractory, uncharitable dogs in the Quadrant are led by ostentatious and sardonic boys. Mr. Gale rejoices in the most fairy-like, dragon-eyed, miniature manipulations, wisely expended and lavished on beautiful objects. His finish is intense, and his sense of colour and surface is not much behind it, but his faces and figures are certainly plain in his pictures where your foot, to use an Arctic simile, rather goes in. He must study Meissonier, and round and heighten his figures more,—they are worth a year's labour. Perhaps his most miraculous picture is *Two Lovers Whispering by an Orchard Wall* (246),—particularly the wall, the fruit-bloom, and the lady's shawl. *The Sorrowful Days of Evangeline* (54) is rather buffy, and *The Happy Days of Evangeline* (90) is, with much tender and sensitive painting, simply weak. There is excellent rustic fun in Mr. Rossiter's rather super-delicately painted *Amateur* (92),—a barber's apprentice cutting a grinning friend's hair by aid of a basin. Mr. Marks in his *Day's Earnings* (518) shows us a troubadour, looking with comic ruefulness at a groat, his whole earnings for the day. There is a quiet thoughtful humour in the look of the ill-requited, moralizing itinerant poet.

As the works of promising sons of artists we may name Mr. M. C. Stone's *Rest* (601) and Mr. S. Solomon's *Abraham and Isaac* (1066). Mr. Stone's picture is commendable, and has dots and gleams of real beauty. An old knight has just dismounted in his native village and is resting thoughtfully at the foot of a tree,—a pretty child with some fruit in its lap observes him with awe and admiration. There is no reason the knight's face should be pure buff colour and flat as a door, nor why the armour should be of lead and without flash or glitter,—but with all its defects the picture is a good one.

Mr. Cross and Mr. Armitage class well together as uncompromising large-canvas men, and a good deal of wind fills their canvas too. They both mistake large drawing for large ideas, a parlous error. The subject is the riot at the coronation of William the Conqueror (457), when the Normans, believing the Saxons' shouts rebellion, fire the adjoining houses. William, almost alone, save a few priests, grips firm the crown. The picture is strong and staunch in expression, but rather truculent and cold-blooded. Mr. E. Armitage's *Retribution* (531) is quite spoiled since we saw the drawing photographed. Ceres and Juno together, or Ops and fruitful Cybele never had such a bust. The figures on the ground are positively not merely children but childish.

After expending a little bile on the great unmeaning *Bower of Bliss* (546), by G. Patten, and the vile streaky daub by Mr. G. Harvey, called *Sabbath in the Glen* (563), neither of which will do, let us pass on to Mr. Calderon's successful picture of the *Gauler's Daughter* (442), the story of which, though not quite obvious, is full of a poetical feeling of sorrow and sympathy, of future love, of guillotine tragedies, of adventure, of fear and hope. The young priest, though too tall, is well drawn and his dress carefully composed. The birth of love is unaffectedly traceable in the girl's face, but the fault of the picture is, that the period of the Revolution is not sufficiently shown, which it might easily have been; nor is it quite obvious that the priest is a prisoner and not a droway or afflicted lodger. There is good, careful, sound work in this picture. Mr. Slinger has a capital painted scene full of humour, that he calls *Temptation* (540). Some street children are contemplatively watching the stall of a sleeping orange-woman. Mr. Egley does not improve; his *Argan feigning Death* (169) is a comic subject treated tragically. The composition is scattered and the expression inappropriate. This is mere painting. Mr. Frost's *Zephyr and Aurora* (121) is literally a coloured bubble. When will Mr. Frost learn to paint what he does not see, by first painting what he does see? There is much dry fun and elaborated character about Mr. Hodgson's *Elector and Candi-*

*date* (287), some most real, quiet grief about Mr. Hughes's *District Visitor* (347),—the sorrowing woman is eminently good,—and some odd-coloured prettiness, not very natural, in Mr. Marshall's *Tibbie Inglis* (283) tending the sheep.

We must give the free air of a separate paragraph to Mr. Carrick's promising and touching picture, called *Weary Life* (300). This is one of the most original and pathetic pictures the lesser men have this year produced: a strolling player and juggler, his bundle by his side, with the property sword fastened at the top, is asleep with his head on a bank, under a stack, his little child, wrapped up in a tumbling carpet or skin, nestles in by him, while a farm-woman with a pitchfork,\* rather awkward and stiff in figure and position, looks at him, apparently trying in a screwed way not to show her face. The thought is a most beautiful one, and but for this dreadful woman would be in itself all one could wish. The sound sleep of the poor mountebank is quite a poem. How Tom Hood would have loved to have pored over this picture! The lighting is false. *The Nativity* (284), by Mr. Hughes, too often wilfully eccentric, seems to us—though Mr. Ruskin calls it beautiful in thought and indicative of colour, and admires the phosphoric lilac angel with the stable lantern—a silly puerility. The mean care with which the violet-coloured angel twists the tape round the child is laughable, were not the whole thing pitiable as a clever poetical man's aberration and sectarian folly.

It is desirable to come out in the warm sun with Mr. Brett and see his wonderful *Stone Breaker* (1059), working with as much healthy zeal as if he were sure of finding the philosopher's stone at the next smashing blow of his short heavy hammer. We know every flint of his by sight, every white hollow and blue stain in them. There was never painted such sunlit carnation as in that open-air face, such dry fluffy thistledown, such chalk slopes, such distant tracts of sunny turf, such a pleasant blue horizon. This is how England's happiest spots should be painted. The white cloud, however, is dry and scurfy. Paint it clean out, Mr. Brett. There is some nice heedful painting in *Anselmy's Cove, South Devon* (609), but Mr. Anelay strained his eyes till he saw too much. The reflexions are of the shot-silk kind, and overdone. Mr. Lucy gets very vague, dull and general in his historic portrait tableaux, there is no fire or thought in his *Bonaparte and the Savans* (20), no air, no sea, no anything but heads. Mr. Joy's *Wandering Thought* (398) has a certain charm about it, though of an old, dead school.—Mr. Barwell improves and strengthens. *The Return of the Stolen Heir* (647) is a well painted and well composed picture. The old nurse is perhaps a little too ladylike; the sentiment, without being very violent or impulsive, is quiet, gentlemanly, proper, and enough. *A Long Word* (32) is a pretty study of a puzzled child. *Rejected Addresses* (289) is a pleasant open-air sketch of a little nurse-girl coquetting with a shy young country lover; the children are admirable.—Mr. T. Brooks's *Early Struggles* (475) is not quite the right thing, but there are glimpses of reality and promise.—Mr. Morris's *Peaceful Days* (528) is good, though the old soldier is somewhat of a caricature of Lord Cardigan, the child playing with the helmet full of primroses reads quite like a verse of Wordsworth; the yellow meadow, too, is sunny, and there is quiet and calm about it all, and no sham rouged prettiness: indeed the old hero boasts a common unromantic blue pocket handkerchief.—Mr. J. Barrett has a pretty gay costume picture, representing *Lady Wortley Montagu* (474), proudly coquettish in her Turkish dress at Adrianople.—Mr. Crowe paints with curious dry pale colour. His *Franklin in the Printing Office* (570), with the beer-drinking printers taunting him for drinking water, was not worth painting, because there was nothing heroic or commendable in Franklin's drinking water. His other picture is interesting as a portrait picture, but has little story or expression, and shows small imagination, but much industry. It is called *Pope's Introduction to Dryden* (1104). Sir C. Wogan is introducing the clever Windsor boy and showing his verses to the old poet in his snug nook at the

\* She is not raking, as Mr. Ruskin carelessly says.

window, while Steele, Tinson, Addison, Congreve, Vanbrugh and others club round in appropriate action.—Mr. Storey improves most surely and steadily. *The Widowed Bride* (1103) is commendable for the wrung face of the beautiful girl who kneels, not for the little runaway toy horse.—Mr. G. D. Leslie has a pretty innocent face he calls *Faith* (261), why, only Solomon (not the artist) could tell.—Mr. Le Jeune is a hopeless case. His *Children with Water Lilies* (327) have certainly pleasant thoughtless faces, but when, in his *Early Days of Timothy* (132), he tries to rise to sacred and high subjects, he comes to nothing, collapses and falls a dead and doleful dump.—Miss Blunden's *Past and Present* (428) is a praiseworthy picture.—Mr. Deane improves in a swarthy sort of painting, but wants much still; his *Skylock dismissing Launcelot* (241) is a mere piece of stage gesticulation with some redeeming glimpses of expression. Mr. Smallfield, though we suspect not very creative or he would not lay so much emphasis on mere tasteful imitation of even the most beautiful objects, certainly grows and is long past teething in Art, by which we mean the itch for prismatic experiments. His *May Gatherer* (877) is merely a rough, chapped lipped, hearty country boy, coming into town with a great burden of white, scented may-flower on his honest shoulder. *The Strange Gentleman* (33), though rather hot in colour, is more ambitious, since it shows us some foreshortened eyes looking up under such brows as are well worth looking at. We have seldom seen such innocent intelligence shining through painted eyes.

Our cattle painters are not vigorous this year. Mr. Ansell is still doing the same Spanish bullocks crossing fords, dully good and stolidly strong, with garnishings of hide gambadoes, spear goads, and faded pink threaded tassels. *Crossing the Ford* (572) and the *Spanish Shepherd* (584) are of the old family complexion, with great blank, white skies deepening to blue, after the old receipt. If he does not give a start and tell some new story, we shall get as tired of these much-used, patient bos pigers as we did of his Highland deer and dogs.—Mr. Huggins dreams over his *Sheep on the Hill Side*, (578), which are clever, but not satisfactory. His colour has a curious wet molten look, and his tints are strangely wandering and abnormal.—Mr. Horlor's *Shepherd's Dogs* (603) are just rough sporting sketches, only fit for the uninitiated. There is no mind in his animals.

Mr. Lance's *Fruit* (583) gets wearying, not advancing or showing us any fresh wonders of colour or finish. These are the same knotty melons, yellow like embossed plate,—the same red-rinded fruit scratched and cleverly tinted and marked,—the same dying leaves, reticulated and netted, and streaked and plaited with madder touches.—Mr. Duffield's *Fruit and Game* (592) is not subtle enough either, and is too full of simple surface painting.—As for Mr. S. A. Cooper's cattle, they get coarser and commoner and rougher every year. We want cattle painted with all their spots and dapples, and the love with which Mr. W. Hunt paints an apricot he is afterwards to eat with equal gusto as a finishing touch.

We must not forget to praise Mr. G. C. Stanfield's landscapes, which improve in force and clearness, though still a little wooden and tight, hide-bound, and smooth in colour. There is his *Coblentz and Ehrenbreitstein from the Rhine* (15) *Trarbach on the Moselle* (172), and *Trees* (395), and *Saarbourg on the Saar* (561),—all good specimens of a facile manly manner, with no great sense of colour, but much of broken variety and composition. Much better, too, than Mr. Roberts's cold mannered Venice is Mr. E. A. Goodall's *Giudecca* (80), very admirable, indeed, for the gradation and intermingling of kingfisher colour, almost more varied we should be almost afraid than Mr. Goodall honestly saw it.

Of Mr. Cooke's sea views we can but repeat old praises. They are, however, even more varied and true than usual—particularly the Venetian sunset with its curious cream-colours and purples. *Dutch Boats in a Calm* (282) and *Shore of Lido* (298) have great merit.—Mr. Danby is getting sadly mannered and unreal. The sea in his *Smuggler's Cave* (239) is very woolly and false. *The Death of Abel* (290) is quite sham and theatrical; and his *Ulysses at*

the Court of Alcinoüs (521) is a very dreary bit of comicality. We like better the younger unreality of Mr. J. Danby's citron and orange sunset, called *Dublin Lighthouse* (918).—Mr. F. Dillon is accurate, but rather weak, in his *Emigrants on the Nile* (278). The pelicans are, however, carefully described by his brush.

The portraits are this year unusually characterless and bad, whatever be the reason, whether photograph is hard upon them or whether painters of talent are beginning to get tired of their drudgery. Sir W. Gordon has no crabbed, hearty old men, with jagged eye-brows and crusty skin. Mr. Sant has left children and taken more to grown-up landladies. Mr. Grant has fewer graceful ladies, and Mr. Swinton has some poor foolish people more than usually foolishly painted. Perhaps, next to some pricked bladders of classicism, the worst pictures in the whole room are two of the portraits—one of his sister by Mr. Chalon, and the other of the *Duchess of Manchester* (309), by Mr. Thorburn, who has here abandoned roving and taken to canvas-juggleries, fit only for transparencies on illumination-nights. The Duchess is an old hard portrait of a celebrated beauty, dressed allegorically as Commerce, Victory, or one of that allegorical clique, in dirty green and flaming crimson,—a heavy tea-garden arch, representing the Zodiac, above her head, a great gilt lion on her left, a gilt key on the pedestal at her feet. How cruel to choke out a dozen good young pictures for such a scarlet abomination as this! As for Mr. A. E. Chalon's *Portrait of His Sister* (38), it is not a composition, it is a decomposition. Such muddy colour, such fog, such ill-drawing, never came together.

After some strong common sense by Mr. Knight and Sir W. Gordon,—the two best portraits in the Exhibition are two by Mr. George (assumed name), really the works of Mr. Watts, a known cartoon drawer. They are *Miss Senior* (167) and *Miss Eden* (185). They are, in fact, great and daring experiments of introducing a pre-Raphaelite finish of accessories into portraits, laurel-bushes, box borders, gravel-walks and flowers, instead of the venerable and immemorial books, curtains, pillars, and sloppy-green distances. Paint furniture well and faces well, and the face will maintain the old superiority all the world over. Let Mr. Pickersgill paint red blobs and call them roses for fear well-painted flowers should detract from his spotted unfinished faces. In the one picture, Miss Senior, with a thoughtful fine face walks like a Miss Brontë's heroine down a garden, in a gown of a curious brown-purple colour, every plait and fold carefully but not pedantically drawn. In the other, a lady is kneeling upon a chair watering flowers, her figure cutting daintily enough with certain red and orange draperies against a wall of bright green. O remember, portrait painters, men of industry, talent, and perhaps still some faint, foolish, lurking ambition, if you do not paint more like Mr. George, the inevitable gravitation towards the garret or the broker's of your now-applauded pictures!

Mr. Knight's *Henry L. Gaskell* (151), high sheriff for Oxford, is a well-painted full-length of a gentleman, who is neither simpering, scoffing, nor posing. He stands well and is firm planted—no mean merit in these days of portrait decadence. His *William Jones, Esq.* (81) is another downright honest likeness. The faces are well modelled, and are pleasant, daylight, unaffected faces, not flattered or abused.

Mr. R. Thorburn, though he has a keen sense of beauty, flatter as he may, and can paint too when he likes, is meretricious and wanting in his *Mrs. Merry and Mrs. Cunningham* (336), who are thinking too much of the footlights to be pleasing. How different from Mr. F. Grant's graceful *Viscountess Hardinge* (338), who stands quite unconscious of the artist.

Sir J. W. Gordon's best portrait, though hardly finished to the last breadth of surface and stone, is *Dr. Monro* (72): the half-shut peering eyes are full of observant wisdom beginning to wane; contrasting well with the alert intellect and ladylike sagacity of Mr. Grant's *Lady Colebrooke* (78). Sir John has also knowing, sturdy portraits (hardly

carried far enough) of the *Marquis of Dalhousie* (125), *C. W. M. Henderson, of Fordell* (160), all worth looking at; *John Crawford, Esq.* (179), and lastly, the fat, benevolent episcopal face of *Prof. Simpson* (400), the great chloroformist. Of Edinburgh sages, of middle-aged, wily, knotty, not-to-be-bamboozled men, Watson Gordon is the finest painter.

In a peculiar, monotoned, glossy, brown style, very pleasant but unreal, Mr. Thorburn has several portraits better than his scarlet lady, particularly his *John Lindsay, Esq.* (483), with six other works (there ought to be some limit to the number of portraits sent to the same Exhibition by one man). There is *Mrs. Mitchell* (271), *Russell Gurney, Recorder of London* (414), an intelligent portrait, and a large out-door, brown-coloured scene including likenesses of *J. C. Kay and his Family*, and *his Rabbits and Dogs*, and all that he has (522), given in quite a patriarchal spirit of profusion. Mr. Desanges has some moonlight nights, but makes no way this year; Mr. J. Robertson quite taking the wind out of his sails by a showy attractive *Portrait of a Lady* (452), painted without detracting shadow in the bare open air, with a pretty blue parasol, white gown and pink ribbons, sunny, bright and pleasant,—quite as good as Mr. Desanges with his tricky lace scarfs and sham yellow blue twilights.

Mr. Grant is popular as ever, but less attractive and much lower in tone and quieter than he used to be, having a good many rough presentation people to comb and make the best of; he gives the stern form of *The Honourable Colonel Percy Herbert* (143), terrible to friend and foe, *The Countess of Errol in the Rifle Brigade Camp in Bulgaria* (219), large, but moderately successful; and, lastly, a very commonplace dull bit of piece-work called *James Hall, Esq., of Scarborough, Master of the Holderness Fox Hounds* (405)—presented by 925 friends—lucky man, will he ever make up the clean thousand?—a homely, good-hearted country gentleman in a red coat, which spoils Mr. Grant's dirty brown carnations. The head of a horse and the tail of a dog are thrown into the bargain handsomely enough.

Mr. Hart, besides a portrait of a *Rev. A. L. Green* (317), with a very wondering inconsequential look and black whiskers of most palpable paint, has an eccentric portrait of an Egyptian pert phenomenon, audacious as Tom Thumb, called *Toussoun Pacha* (358), grandson of Mehemet Ali, at the mature age of some seven, general in the redoubtable Turkish army. As a noble Eastern curiosity, not otherwise very noticeable, Mr. Brigstocke sends a portrait of *Jung Bahadour* (376), now fighting for us with his 10,000 stubborn little crooked-knived Ghorkas.—Mr. J. Richmond's portraits are not much better than his High-Art pictures. Why not go back to those brilliant chalk heads?—Mr. Pickersgill's hand has quite lost its cunning, his painting is spotty and shapeless.—The Messrs. Sant have painted together the *Scene in Wales* (365), and a very fine duet of it they make,—a thousand times better than the confused tangle of leaves out of which the two Babes in the Wood were once seen scrambling. They have learnt to subdue their modes of playing, to come more together to help and relieve each other more and oftener. The Welsh girl in her tucked up red-spotted dress and bonny blue apron, though she does stand in the stock classical way at the well, manages to steal a very arch look at you from under her eyes, a dangerous winning inquiring look most perilous to your strolling artist, saint or sinner. The wild flowers and grass are pleasantly painted, with no mean concession to the demands of the figure. This, indeed, on the whole, is a pretty bit of Beaumont and Fletcher work. Mr. Sant contributes also *Lord Brackley and the Hon. Alfred Egerton* (7). There is always work arising for the idealizing painter of noblemen's children, though he has nothing this year like the poetry of the Infant Samuel, with all its prettiness, false and true. *The Children of Henry Eaton* (28) are pretty in their blue and white. *His Robert Kennard, Esq.* (205) is hearty. Mr. H. O'Neil contributes a portrait of the Spanish painter *John Phillip, A.R.A.* (424), very like, but hardly strong

enough in its lounging heedlessness. There should have been the artist's craving stare and prying, receptive glance, though quick, electrically sure, though rapid absorbent; outward and grasping, inward and self-engraving.

As for Mr. Swinton, we hope Mr. Reilly will supersede him and give us firmer drawing and more meaning and intellect. Take as a perfect type of inanity *The Hon. Alfred Stourton* (431), whom our fashionable painter has turned into a complete *Lord Veriaopht*, on tip-toe, intensely self-satisfied and devoid of all brain or vigour. The red shirt, the glimpse of blue braces, the queer leggings, the heavy sham countryman boots, the gun (bah!), the everything, are a disgrace to the Exhibition. Mr. Buckner, always with a certain grace and poetry about him, gets very shadowy. His ladies look all like dead *Sonnambulas* or ghosts of Tilburina, in the celebrated white-muslin, lady-like and unpretending as they seem. *Lady Meux* (95) is very charming, and so is *Mrs. A. Naylor* (385), though they both appear the phantom. We much miss Mr. Boxall's daring carelessness and rich glutinous, bituminous colour. He has only one picture in the Exhibition, *Portrait of T. L. Taylor, Esq.* (225), and a good portrait it is.

**FINE-ART GOSSIP.**—We have already expressed our apprehension as to the fate of Flaxman's beautiful bas-reliefs in the new Covent Garden Theatre. They have suffered a serious injury since the demolition of the original building. To suit architectural purposes certain portions of the friezes have been separated from the rest, and inserted into the face of the side wings on each side of the portico. It is a pity to have any disconnection at all in a subject which our great sculptor had so beautifully and significantly designed; but the effect is absurd when we see the bull-car sinking into the west—the original pendant to the sun-chariot of the east—linked with Macbeth and his wife in the attitudes of the dagger scene. What also, we would anxiously inquire, has become of the beautiful floating figure of Ariel, which so beautifully linked the Shakspearian groups together? Assuredly, by the new arrangement, the "trickiest spirit" must have been sawn in two. The other compartment better admits of isolation, and is a charming group. It consists of the Hours tending Pegasus, and one that in itself had never obtained sufficient attention. The figures are being relieved by a dull blue grey background, a slaty tint, which will soon be black; whereas, if colour be employed at all in such cases, it should be pure but not gaudy.

We have before alluded to the escape of certain pictures belonging to Wynnstan through having been sent to the Manchester Exhibition. We now learn that all those recorded in the Exhibition Catalogue have escaped with one exception. The portrait of Wilson, by Raphael Mengs, (No. 311 of the Portrait Gallery) unfortunately perished in the conflagration.

A collection of Modern Pictures, formed during the last few years by Messrs. Lloyd, was dispersed on Thursday week under the hammer of Messrs. Foster, of Pall Mall. Among the principal specimens were the following:—*Marshal Claxton, The Deathbed of Wesley*, size 5 feet 9 inches by 5 feet 2 inches, 180 guineas.—*Baxter (after Eddy)*, *The Coral Finders*, 39 in. by 29 in., 100 guineas.—*J. Sant, Harmony*, oval, 29 in. by 24 in., 91 guineas.—*Sir David Wilkie, R.A., Alfred in the Neatherd's Cottage*, engraved, 17½ in. by 13 in., 125 guineas.—*John Linnell, The Enquiry*, scenery near Red Hill, Reigate, 36 in. by 28 in., 195 guineas.—*Eugène Isabey, Preparing for the Chase*, scene in the court-yard of an old French château, 65 in. by 47 in., 230 guineas.—*T. Webster, R.A., The Sick Boy*, 24 in. by 20 in., 220 guineas.—*Clarkson Stanfield, R.A., Coast Scene*, fresh breeze, 36 in. by 34 in., 265 guineas.—*Sir Edwin Landseer, R.A., The Tired Reaper*, 14 in. by 10 in., 200 guineas.—*J. M. W. Turner, R.A., Naples, by Moonlight*, 32 in. by 26 in., 340 guineas.—*F. W. Topham, The Spanish Letter-Writer*, "Se Escriben Cartas y Memoriales," size 42 in. by 28 in., 185 guineas. This sale realized upwards of 6,200l.



The City of Bruges intends to erect a monument to Hans Memling, the painter, whose principal works are preserved in that town. M. Pickery, the Bruges sculptor, has completed the model, and presented it to the committee which has taken the matter in hand.

The sale of Mr. Falcke's collection of works of art and *virtu*, by Messrs. Christie & Manson, was concluded on Wednesday last. Among the principal specimens disposed of during the last five days of the sale were the following:—A circular Italian brass Dish, most elaborately engraved, with a coat of arms in the centre, and surrounded by subjects from Roman history, portraits of Roman emperors, heroes and celebrated authors, inscribed "Horatio Fortezza fecit in Sebeni del LXX," 18 in. diameter, exhibited at Manchester, 54 guineas.—A Cinque-cento Dish, of oblong octagonal form, composed of nine slabs of rock-crystal, engraved with birds on scroll branches with flowers, in frame of silver gilt, with flowers enamelled in colours on gold, and set with rubies and emeralds, of the first Italian work, 13 in. by 11½ in., in case, formerly the property of Caterina Cornaro, Queen of Cyprus, 1510, from the collection of Count Giustiniani, of Padua, 215 guineas.—A noble Retable, of the fourteenth century, carved in ivory, formed as a large Triptych, decorated with 47 figures. In the centre above, the Coronation of the Virgin, with angels on either side; the Crucifixion in the centre, and the Death of the Virgin below; on the left wing are the Annunciation, the Nativity and the Presentation in the Temple; on the right, the Visitation, the Adoration of the Magi and the Flight into Egypt; the outside is painted in colours, with figures of St. Catherine, St. Margaret, St. Nicholas and St. Martin, 37 in. high and 39 in. wide. This extraordinary triptych was during twenty-one years one of the rarest gems in the private collection of Dr. Böhm, Director of the Museum of Medals at Vienna, who states that it was presented by the Pope to the Emperor, about the middle of the fourteenth century. It remained in the church attached to the convent until the suppression of the latter in the reign of Joseph the Second, when it passed into the hands of Mr. Böhm, and was purchased of him by Mr. Falcke, in April 1855, against the Directors of the Vienna Museum. This beautiful work is fully described in Mr. Digby Wyatt's 'Notices of Sculpture in Ivory,' published by the Arundel Society. Exhibited at the Art-Treasures Palace at Manchester, 214 guineas.—Twelve early English Apostle Spoons of silver gilt, with assay mark 1592, the handles formed of figures, beautifully chased, bearing shields, the stems engraved with the names of the different personages represented, viz., Our Saviour Christ, Saint Peter, Judas Macabean, King David, Joshua Dux, Hector of Troy, Julius Cæsar, Carolus Magnus, Alexander Magnus, King Arthur, Guy Earl of Warwick, Queen Elizabeth. These very rare and interesting spoons were presented by the Corporation of London to Sir Robert Titchbourne during his mayoralty, and passed into the possession of his sister, Mrs. Sarah Sharp, a schedule of whose estate and effects accompanies them, in which the spoons are mentioned. Sir Robert was sheriff in 1650, mayor in 1657, tried for high treason and beheaded 1660; 430*l*.—A circular ivory pedestal Cup, carved with the Triumph of Silenus, attended by fauns, nymphs, and young bacchanals, in high relief, of the finest old Flemish work, mounted, with stand and cover of chased metal gilt, with rams' heads and festoons of vines, 14 in. high, from the collections of Sir Mark Sykes and Col. Sibthorpe, 136*l*.—A Casket, of ebony, formed of five large plaques of Limoges enamel, by J. and N. Laudin, with Scylla betraying her Father on the top; Meleager and Atalanta, Narcissus, Cephalus and Procris, and Venus and Adonis round the sides, in colours on black ground, signed, 11½ in. by 9, and 5½ in. high, in case, with the companion, the Sacrifice of Iphigenia on the top, Meleager and Atalanta, two subjects of Venus and Adonis, and the Rape of Europa round the sides, signed by N. Laudin, Enmailleur, also in case, 199*l*. 10*s*.—A Majolica Dish, with the Triumph of Love, in blue and white in the centre, copied from the first state of an almost unique

Italian plate of the end of the fifteenth century, by the master who signed his works P. P., (Bartsch Vol. xiii. p. 359), from which it only differs by the omission of outlying figures, necessitated by placing a quadrangular subject in a circle. The border is ornamented in orange, yellow, blue, and white, with musical and military trophies, in which are portraits in medallions of a female, with the initials S. M., and of a male, with the initials F. A., with inscription on the back, "Tardi. non. F. V. R. Mai. G. RACIE DIVINE," 13 in. diameter, 205*l*.—A pair of Rock Crystal Calababes, the stands of finely cut steel, with foliage, in the style of Louis the Thirteenth, with cut lozenges, drops, and branches of crystal for three lights each. These elegant objects were obtained from a palace at Dresden, 205*l*.—A Cabinet, of amber, of architectural design, with spirally twisted Corinthian columns, and pilasters surmounted by busts, carved with classical figures, medallions of Roman emperors, saints, portraits of burgomasters, hunting subjects, surmounted by a figure of Orpheus charming the Brutes, with a whole-length portrait of William the Third on the door, for whom this work was made, carved with an equestrian figure inside the upper compartment, a large subject of marine deities in the centre; in the lower casket Venus and Adonis, medallions and figures of the Roman emperors, and Arion on the dolphin, with three drawers beneath, coats of arms round the sides, 24 in. long, 15½ in. wide, and 23 in. high, glass shade and stand, 400*l*. The whole collection has realized upwards of 19,000*l*.

## MUSIC AND THE DRAMA

MUSICAL UNION.—JOACHIM and RUBINSTEIN are engaged for TUESDAY, MAY 25.—In consequence of the crowded state of St. James's Hall at Rubinstein's performance on TUESDAY, the 11th inst., the free admissions to artists will be very limited. Several articles of value found in the Hall at the last Matinee can be claimed on application by letter to J. ELLA, Director.

ST. MARTIN'S HALL.—Mozart's REQUIEM and Beethoven's CHORAL SYMPHONY, on WEDNESDAY, May 19, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Miss Banks, Miss Palmer, Mr. Monks, Smith, Mr. Santley. Tickets, 1*s*, 2*s*, 6*d*; 3*s*, 6*d*. Commence at 8 o'clock.

Miss FANNY CORFIELD (pupil of Professor Sterndale Bennett) will give a Concert of CLASSICAL PIANOFORTE MUSIC, at the Beethoven Rooms, 76, Harley Street, on FRIDAY, May 21, to commence at 8 o'clock. Vocalists: Mrs. Bertha Street and Mrs. Leonard Lewis. Instrumentalists: Violin, M. Seltzer; Violoncello, M. Paque; Pianoforte, Miss F. Corfield and Professor Sterndale Bennett. Tickets, 7*s* each, to be had at the Music Shops and of Miss F. Corfield, 25, Brompton Street, Eaton Square.

WILHELMINA CLAUS (Madame SZAVARDY) will have the honour of giving a SECOND MATINEE MUSICALE, on MONDAY, May 24, at Willis's Rooms, King Street, assisted by Herr Molique, Mr. Henry Blagrove, and Signor Piatto. To commence at 3 o'clock precisely. Reserved and Numbered Seats, 10*s* 6*d*; Unreserved Seats, 7*s*. To be obtained at Mr. Mitchell's Royal Library, 35, Old Bond Street.

Mr. AGUILAR begs to announce that he will give a MATINEE MUSICALE, at the Hanover Square Rooms, on MONDAY, May 24. Vocalists: Miss Lindo (pupil of Signor Ferrari, her first appearance in public) and Signor Marras; Instrumentalists: Herr Jansa, M. Clementi, Herr Goffrie, M. Paque, Mr. Howell, and Mr. Aguiar. Among other pieces to be performed, J. S. Bach's Pianoforte Concerto in D minor. Reserved Seats, 10*s* 6*d*; Unreserved, 7*s*; to be had at the principal Musicians and of Mr. Aguiar, 151, Albany Street, Regent's Park, N.W.

Herr BERNHARD MOLIQUE begs to announce that he will give a GRAND ORCHESTRAL CONCERT, at the Hanover Square Rooms, on WEDNESDAY EVENING, May 25. Vocalists: Madame Rudersdorf, Misses Kemble, Lascelles, and Mr. Santley. Instrumentalists: Mdlle. Anna Molique, Signor Regondi, and Herr Molique. Conductors of the Orchestra: Herr Molique and Herr Manns. Reserved Seats, 15*s*; Tickets, 10*s* 6*d*; to be had of Herr Molique, 30, Harrington Square, and at the principal Musicians.

Miss DOLBY and Mr. LINDSAY SLOPER beg to announce THREE CONCERTS of CHAMBER MUSIC, at Willis's Rooms, on MONDAY AFTERNOONS, May 17 and 31, and on TUESDAY EVENING, June 1. During the Series they will be assisted by Messrs. Sims Reeves, Santley, Sainson, Blagrove, Piatto, Paque, Benedict, G. Russell, and Cousins. Subscription to the Series, One Guinea. As nearly as possible admission, he has arranged to keep the Exhibition open for a fortnight longer, ending Saturday, May 29. Daily at 3 and 8 o'clock.—Admission, Stall, 3*s*; Area, 2*s*; Gallery, 1*s*.

IMMENSE SUCCESS.—ST. JAMES'S HALL, Piccadilly.—M. GOMPERTZ respectfully announces that in consequence of the great rush of spectators to witness his new and gigantic DIORAMA of the INDIAN MUTINY, the Room being so crowded that numbers are nightly refused admission, he has arranged to keep the Exhibition open for a fortnight longer, ending Saturday, May 29. Daily at 3 and 8 o'clock.—Admission, Stall, 3*s*; Area, 2*s*; Gallery, 1*s*.

CONCERTS OF THE WEEK.—That English talent is beginning to walk alone no one could doubt who was present at yesterday week's performance of Mr. H. Leslie's 'Immanuel.' Though in many portions this Oratorio might be improved by reconsideration (as was pointed out on its first production) we conceive it to be, with all its faults, the

worthiest modern English Oratorio of our acquaintance,—and the nearest to establishing its writer in a style of his own. As 'Immanuel' stands, it may be heard from time to time with pleasure,—above all, when it is so excellently given as it was at St. Martin's Hall. The chorus, made up of Mr. H. Leslie's choir, sang its best, as in duty bound,—and it would be hard (to return to our English complacency) to outdo the quartet of *solo* singers,—which consisted of Madame Novello, Mr. Sims Reeves, Miss Dolby, and Mr. Santley. Few such tenors for sacred music as the second-named artist have been ever heard—none, save, perhaps, M. Duprez, in our memory. 'Immanuel' was cordially received by a large audience.

Madame Szavardy's first *Matinée*, given on Monday, displayed how much the clever lady has gained, how much lost, since, as Mdlle. Clauss, she promised largely good pianoforte things to London. The addition is in force,—but this, we fancy, has cost her some sensibility;—or, it may be, that nervousness made her both exaggerate and hold back,—express some of her composer's thoughts in *italics*, and leave others unexpressed. No amount of distinction or details would help the fact, that, whereas Mdlle. Clauss was promising, Madame Szavardy is ambitious, and thus falsifies the auguries which hopeful persons (ourselves among the number) built on her younger performances.

It was hardly fair in the directors of Monday's *Philharmonic Concert* to place the violin *Concerto* of a new comer—Herr Bott—so late in the evening, seeing, further, that the difficulties of any new German performer on the instrument, satisfying his public, are, this year, largely increased by the remarkable impression which Herr Joachim's superb playing has made. Fairly or unfairly, comparison will have its way in cases like these,—especially with an audience so rigid in its prepossessions as that of the Hanover Square Rooms.—All the greater honour, then, is due to Herr Bott for having, under circumstances so trying, come off, not with credit merely, but with considerable applause. He appears to us a thoroughly-trained pupil of the great school of Dr. Spohr,—to have considerable execution, and a steady energy of style, which, in music more impassioned than that of his master (one of whose *Concertos* he played) might rise to that high expression which makes the difference betwixt a first and a second rate artist.—The first *Concerto* had been Beethoven's in E flat, which was played to perfection by M. Halle.

M. Halle's first *Recital*, which took place on Thursday, contained an old novelty of high interest, this being the *Sonata* by Clementi in C minor. That which we said when the admirable series of works of which it forms one was reviewed, was abundantly justified on this occasion. Even when placed in a concert *programme* with two of Beethoven's finest *Sonatas*, Clementi's forms did not seem antique, nor his fancies faded. The outbreak of *Adagio* in the midst of the first impassioned movement is in particular to be noticed as a masterstroke of the highest beauty. The second movement, too, has a suave dignity which Mozart might have claimed. The interest which this *Sonata* excited must pave the way to other revivals of the kind: some half dozen besides that we could name being of no less fine quality, each, moreover, different from each—as the works of a real artist, not mannerist, should be. The music of M. Heller, too, which M. Halle played, was charming,—the two preludes especially.

The above paragraphs in no respect exhaust the music of the past week.—There is now almost a nightly concert at the St. James's Hall,—sometimes one of those miscellaneous meetings at which singers engaged "on contract" can be used; sometimes one of Mr. Benedict's or Dr. Wyld's more carefully-managed entertainments.—But it is observable that, be the concert small or great, concerted vocal music must seemingly have its share in the pleasure. From every corner of London we hear of societies and associations:—of Mr. Land's *Surrey Gardens Choir* here,—there, of Mr. Ren's *Polyhymnion* forty, who perform, and, we are assured, perform very well, at Mile End.—Mr. H. Leslie's Choir sang in the Crystal Transsept at Sydenham yesterday. Lastly, let us announce

as more special entertainments, the benefit concerts of *Herr Oberthur*, the harpist, and *M. Adolphe Schlösser*, whose instrument is the pianoforte.—The third and last *Soirée* of *Miss Arabella Goddard* took place on Wednesday,—which, we perceive, she closed by performing Beethoven's enormous *solo Sonata* in B flat, with the final fugue. However certain it be that a steady execution of this last movement establishes the executant as equal to any *tour de force* which the piano can claim—we cannot desire to hear it frequently, since it must be numbered—together with the strange *duet* fugue, which closes Beethoven's last *sonata* with *violoncello*—among the aberrations, not creations, of Genius.

**MUSICAL AND DRAMATIC GOSSIP.**—The completion and decoration of the new theatre at Covent Garden during the last fortnight have proceeded at a pace which must have appeared magical to those who have not the habit of considering the division of labour, nor have reflected how large a portion of such work as remained to be done could be fashioned out of doors, and rapidly set in its place at the eleventh hour and a half. Still, promptitude is promptitude; and the manner in which Mr. Gye has kept his day will be long remembered to his credit, and to that of every one concerned in so vast and anxious a piece of labour as this has been. We have purposely forbore from preliminary description; next week, however, we may state our impressions of the aspect of the Royal Italian Opera-house—yet more, of its sonority. Meanwhile, in regard to the musical arrangements of to-night, it may be mentioned that a new close to 'Les Huguenots,' expressly written by M. Meyerbeer for the occasion, may be listened for.

We must confine ourselves this week to announcing the performance at *Her Majesty's Theatre* of 'Don Giovanni,' with Mdlle. Titiens as *Donna Anna*.—We ought soon to be hearing of 'Luisa Miller' for Mdlle. Piccolomini.—The third Italian Opera at Drury Lane opened as agreed on, on Monday last, with 'Il Trovatore.' This opera was in some points well cast. Madame Salvini-Donatelli the *prima donna*, and Signor Badiali the baritone, though both a little past their prime, have more claims on favour than the generality of younger Italian singers, as the world goes. We may speak of both in detail on some future occasion. Madame Gassier has been added to the company; but the course of proceeding seems more rash than rational, if it be absolutely true that, undeterred by the certainty of disadvantageous comparison, the management intends absolutely to attempt 'Les Huguenots.'

Among other singers new to England, about to come hither to pass the season, we may expect Herr Schneider, now of the Frankfurt, formerly of the Leipzig Opera, whose pleasing voice has been more than once mentioned with commendation by correspondents of the *Athenæum*.—M. Rubinstein is again in London.—Madame Persiani has come, —so, too, has Madame Viardot.

We have the following from a Correspondent:—How far the ingenious and abstruse researches on Tuning, by Professor De Morgan, the substance of which appeared in your paper, and which have since been republished, in an extended form, from the Transactions of the Cambridge Philosophical Society, "will yield for musicians any practical result" (the object, *quære*, of research?) must, I think, be questioned by any who ponder the following passage from the corollary to his essay:—"The system of equal temperament is to my ear the worst I know of. I believe that the tuners obtain something like it. A newly-tuned pianoforte is to me insipid and uninteresting, compared with the same instrument when some way in its progress towards being out of tune. (!) Now, as every bearable change must be called temperament, and not *maltemperament*, I suppose that, in passing from key to key by modulation, the variety which the temperament of wear and accident produces is more pleasing than the dead flat of equal temperament."—The new concords which must be produced in concerted music (supposing the Professor's "worst" agreed in, and that pianos half out of tune come to be preferred) are curious to think on. How are violins, flutes, clarinets, &c. to be adjusted according to this idea of "sweet neglect," which "more striketh" the Professor (to continue our quotation) than

all the adulteries of Art?

Those whose ears have been lacerated—to give an instance—by the cacophonous impurity, in certain keys, of the organ tuned on the unequal system, when the instrument is employed (as by Handel) to support the orchestra, will ask, with me, how far the tuner is to be allowed to fulfil

the desire of the fine lady in Sheridan's unfinished comedy of 'Affection,' and to "untune the-harpichord." Conceive a chorus of voices, of "unequal temperament," with sharp c's in one part hitting against double flat f's in another. The idea of preferring intonation when, like a woodcock, it is "far gone," is a crotchet, which will find few concords among musicians.

Y. L. Y.  
It is with pleasure we observe that, among the novelties of the early autumn season at the *Théâtre Lyrique* at Paris, will be given an opera with music by M. Félix Godefroid.—Herr Litloff, whose concerts and music appear to have made some real sensation this spring in Paris, has had a five-act opera-book intrusted to him,—for which theatre we are not told.—There is a chance of Signor Tamberlik's c sharp being engaged at the *Grand Opéra*.—'Le Muletier' of Hérold has been revived at the *Opéra Comique*, which theatre seems to be in rather an ailing plight just now as to artists.—A new tenor, however, M. Montaubry, of whom good hopes are entertained, is about to appear there.

Herr Reiss, hitherto second chapelmaster at Cassel, has been promoted to the musical directorship there, so long and honourably filled by Dr. Spohr.

Miss Sedgwick and Mrs. Young have given way to Miss Reynolds, who returned to the Haymarket on Wednesday. Sheridan's masterpiece, 'The School for Scandal' was selected for the occasion, and Miss Reynolds was again received as *Lady Teazle*. The cast of the comedy had the advantage of the talents of the new actress, Mrs. Wilkins, who, as *Mrs. Candour*, developed new resources that will go far to establish her claim as a general artist. We welcome a revival like this, for the benefit of the performers themselves, who, on this stage, have only occasional opportunities for trying their strength in the old drama. Mr. Chippendale's *Sir Peter* is somewhat dry and hard, but well redeemed by its general intelligence and truth. Mr. Buckstone's *Backbite* is still enjoyable for its amiable malice; and Mr. Compton's *Crabtree* is none the worse for the smack of the lemon with which it is charged by the actor. We are happy to notice many signs of improvement in Mr. Farren's *Charles*; while the *Joseph Surface* of Mr. Howe still exhibits that gentleman in the light of a diligent and conscientious performer, whose meritorious efforts are rewarded by progressive attainment. The comedy was received by a numerous audience with every mark of satisfaction.

Mr. Phelps was able to return to the Standard on Monday, and appeared in 'Hamlet.' On Tuesday, he resumed his part in 'The Man of the World,' and produced an extraordinary sensation. Mr. Phelps is now the only competent representative of Macklin's strongly-marked hero, who, to the lineaments that pertain to *Sir Giles Overreach*, adds the rich peculiarities of the Scotch dialect, in which few actors are proficient. Mr. Phelps throws into the portrait a breadth and force, which prevail with the audience to the fullest extent. It is, in all respects, a striking performance, and capable of itself to insure the reputation of any actor. Mr. Phelps has other claims;—but it is, after all, in parts of this individual order that he makes his most decided hits;—and *Sir Pertinax Macynophant* is likely to become a powerful attraction in the theatrical orbit.

Herr Carl Beethoven, nephew to the great composer, in whose memoirs, it may be remembered, he figures more largely than favourably, has just died at Vienna, aged fifty-two years.

#### MISCELLANEA

**Institutions for the Blind.**—There are some observations in your number for April 24 so likely to impair the public interest in a most valuable class of institutions, that I am desirous of asking a brief space in your pages for the mention of my own experience, in proof that they communicate something more than "a starving knowledge" of the arts of life, or that their inmates, on leaving the schools, do not "sink back into their former poverty and idleness, or take to the street." My knowledge extends over a period of twenty-two years, during which, as Honorary Secretary, I actively co-operated with the intelligent Committee of the

Bristol School. The object of every industrial institution is training in skilled and remunerative labour, and thus, possibly, less time than is desirable is devoted to mental culture. Nevertheless, I have little doubt that the rudiments of knowledge taught at Bristol are sufficient for all practical purposes for the class from which the students are taken. At various intervals I have visited the schools of Manchester, Liverpool, Birmingham, Newcastle, York, Glasgow, Edinburgh, Exeter, Norwich, and Aberdeen; and it is no slight satisfaction to me to be able to testify to the moral, cheerful, orderly habits of the pupils in most of those establishments, and to that of Bristol in especial. This pleasure is much enhanced to one who has been accustomed to observe the languid, listless demeanour of a pupil immediately on his admission to an asylum, and of comparing it with the improvement apparent after a short abiding there. It is not easy to collect the continued history of a pupil after he has quitted his school, but information, as far as possible, was always recorded at Bristol, and assuredly my testimony as to the utility of schools is diametrically opposed to that of "X. R. X." Vagabonds innate will always be vagabonds, and such I have known; but the search I have made after my old friends, when passing through any of the remote places where they have settled, has generally well repaid my trouble. In the last Report I wrote before leaving my post at Bristol, I referred to a case which strongly exemplifies the use of blind schools, for then I had occasion to mention the case of a young woman whose conduct while in the asylum was not all that could be wished, but who was found by the matron in a small village with every appearance about her of order and industry; and I myself discovered in Birmingham, in one of the less-frequented streets, one of the earliest Bristol pupils, who was supporting himself and family by basket-making, and who thought he had "a fair share of the work of the town." Your Correspondent does not advert to the musical education of the blind. It is the favourite and most lucrative of their employments. The fear of making my note too long prevents me from offering you many interesting details on this branch of the subject. With regard to printing for the blind, I agree with "X. R. X." and regret that no efficient measures are taken to bring one type only into use. Much attention has been paid to the subject at Bristol, where the Roman capital has always been used, and only since the death of Mr. Alston has it been combined with the lower-case (*i. e.*, the type in common use). I believe the general tendency here, on the Continent, and America, inclines to the use of such type. One of its most striking advantages is, that any child can assist a doubting reader. The Bristol Committee were allowed to lay their views on the subject before H.R.H. Prince Albert, who, after mature consideration, gave permission for the books they printed to issue with the sanction of his name as patron.

Kenilworth, May 3.

FRED. RUSSELL.

**The Bible Societies.**—The letter from "A Subscriber" on the above subject in the *Athenæum* of the 10th ult. has again revived in my mind the thought, whether it is not altogether a perversion of the object for which Bible Societies are established, to issue Bibles and Prayer Books in such attractive bindings to suit the wealthier classes who can well afford to pay a fair price for such books without having so much given with each copy purchased. Surely this is a serious misappropriation of the funds of these Societies, which were founded, I believe, for the purpose of giving the poor man the inestimable boon of a cheap Bible. And every copy sold to the middle and higher classes detracts proportionately from the advantages of the lower and more needful one.

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Erratum.—P. 566, col. 2, l. 31, for "Joah" read *Joah*.



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